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ABSTRACT

This curriculum guide, designed for teachers of language at the elementary level, outlines major language topics and suggests related learning activities for use in the classroom. The following divisions are made: General Introduction, Introduction to Oral-Aural Communication, Oral-Aural Experiences, General Introduction to Composing, The Writing Process, Narrative and Non-Narrative Writing, Poetry Writing, Sentence and Paragraph Development, Vocabulary Development, Punctuation and Capitalization, Grammar, Spelling, Various Instructional Activities, and Language Objectives: Kindergarten through Grade Three. The section on oral-aural communication discusses such activities as pantomime, brainstorming, giving directions, and giving oral presentations without scripts. Various instructional activities are suggested such as drawing and filming an animated movie, becoming a team researcher and writer, and publishing a class magazine. (TS)

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LANGUAGE ARTS CURRICULUM

INSTRUCTIONAL GUIDE

Grades 4-6

CS 201 850

Wilmington Public Schools
Wilmington, Massachusetts

PREFACE

Language Arts involves all the tools and methods that humans employ in the communication process. The purpose of Language Arts instruction is to develop an individual's use of his language so that he can communicate more effectively. This curriculum guide is intended to facilitate achieving that ultimate goal.

The Language Arts Curriculum identifies and explains the teaching responsibilities in language for the elementary level, K-6. It explains the objectives for each area of instruction and provides suggested activities to achieve those objectives. The guide is not a substitute for formal training, personal research, or individual imagination. The intent is to provide a basic framework that will insure universal experiences in language development without restricting the style and imagination of individual teachers.

Particular emphasis has been placed on oral and written communication processes. Language development occurs over a period of time and therefore the idea of process becomes of paramount importance. The key question is how a student acquires a mastery of language rather than what is the content being taught. However, language skills have not been excluded and are seen as a necessary element in instruction.

Several areas of the curriculum are still being developed and are not included. During the school year your response and our reexamination of the guide will lead to further additions or revisions.

Uppermost in our mind is the desire to make this a viable curriculum guide, one that is read, studied, and used by teachers of Language Arts in the Wilmington School System.

Mr. Robert P. Romano

Director of English (K-12)

September 1, 1974

TABLE OF CONTENTS

GRADES 4-6

Page

Summer Workshop and Curriculum Committee Members........ i
Language Arts/English Resource Library.................. ii
Annotated List of Major Instructional Materials......... iii-v
Selected Bibliography................................... vi

Introduction to Oral-Aural Communication................ 1-3
Oral-Aural Experiences.................................. 4-50
General Introduction to Composing....................... 51-53
The Writing Process..................................... 54-74
Narrative and Non-Narrative Writing..................... 75-82
Poetry Writing.. 83-86
Sentence and Paragraph Development...................... 87-92
Vocabulary Development.................................. 93-97
Punctuation and Capitalization.......................... 98-104
Grammar... 105-112
Spelling.. 113-115
Grab Bag of Instructional Activities.................... 116-122
Language Objectives: Grades K-3......................... 123-126

LANGUAGE ARTS SUMMER WORKSHOP

1974

Anne Field	K	Methodist
Maura Sharp	2	Buzzell
Judith Troughton	3	Woburn Street
Joan Weglowski	4	Swain
Joan Bakey	5	Woburn Street
George Paras	6	Shawsheen
Sherri Kararian	-	Reading Dept.
Janice Madej	-	Reading Dept.

LANGUAGE ARTS CURRICULUM COMMITTEE

1973 - 1974

Anne Field	K	Methodist
Kay Barry	1	Shawsheen
Judy Elliott	1	Woburn Street
Pat Ganfield	1	Wildwood
Lynn Friedman	3	Buzzell
Marge Quinlan	3	Glen Road
Ann Balser	4	Boutwell
Joan Weglowski	4	Swain
Nancy Weems	5	Wildwood
Lois Hagan	6	Shawsheen
Bob Ross	6	Woburn Street

LANGUAGE ARTS/ENGLISH RESOURCE LIBRARY

CURRICULUM CENTER

The English office at the Curriculum Center serves as a resource area for teachers seeking reference materials, practical teaching activities, and information on new materials.

A wide range of books, booklets, and pamphlets on the teaching of Language Arts is available and can be borrowed for two-week periods. In addition, issues of *Elementary English*, *Media and Methods*, *Instructor*, and *Learning* are a part of the magazine collection.

Samples of instructional materials are continuously added to the resource library. If teachers would like to examine materials not currently available, we can get them from the publishers. During the school year, teachers will be informed about new materials and be given the opportunity to preview filmstrips and slides related to the teaching of Language Arts.

A complete collection of publishers' catalogues is maintained for your reference.

A Language Arts file is being developed and will contain helpful material and ideas related to all phases of instruction.

The resources in this office are intended to assist you in your teaching. Let us know what your needs are so that we can make our services more valuable to you.

Telephone: 658-4580 or 658-4581

MAJOR INSTRUCTIONAL MATERIALS

AN ANNOTATED LIST

A variety of instructional materials is available to Language Arts teachers in the elementary school. The following list describes the major printed and audio-visual materials purchased for instruction and does not reflect the variety of materials requested by individual teachers.

The noted grade levels indicate the use in this school system and not the full range of the published materials.

The list will be updated as our store of instructional materials increases.

Also, refer to the list of 16mm films, filmstrips, records, and cassettes published annually by the Director of Audio-Visual Services.

*****

COMPOSING LANGUAGE - Grades 1-3 (Macmillan Publishing Co., 1974)

The emphasis is on the composing process, both oral and written. Usage and grammar are dealt with in the context of the student's own work. The student magazines are heavily visual and contain a variety of reading material to stimulate speaking and writing. An extensive teacher's guide provides many valuable learning experiences for students.

This series is not self-directed. It is intended for use with small-groups or a whole class.

Grade 1: Steps (plus Display Cards)
Grade 2: Paths 1
Ways 2
Grade 3: Changes 1
Views 2

INTERACTION - Grades 1-6 (Houghton-Mifflin Co., 1974)

Instruction through individualization and small groups is the premise of Interaction. Activity cards, booklets, cassettes, and games are used to develop all the language skills in an environment that stresses peer interaction.

Familiarity with James Moffett's conception of curriculum will reap the most benefits in using these materials.

Level 1: Grades K-3
Level 2: Grades 4-6

OUR LANGUAGE TODAY - Grades 3-6 (American Book Company, 1971)

This traditional text is a comprehensive series with explanations of all phases of language skills, accompanied by student exercises.

The text is most effectively used as review material or additional help for students who need reenforcement.

Grade 3: New Ideas in Our Language Today
Grade 4: Growth with Our Language Today
Grade 5: Understanding of Our Language Today
Grade 6: Advancement with Our Language Today

SPELL CORRECTLY - Grades 2-6 (Silver Burdett, 1971)

Phonics, Structure, and Meaning are the bases of this spelling series.

WORLD OF LANGUAGE - Grades 1-3 (Follett Publishing, Co., 1973)

Oral language (speaking and listening) is the starting point for language development in this series. The text is visually stimulating and encourages a high degree of thinking and peer communication.

WRITE TO COMMUNICATE - Grades 3-6 (Reader's Digest, 1973)

Composing and writing are the heart of this Language Arts program. The emphasis is on the writing process: developing awareness, prewriting, writing, and rewriting. Writing workshops continuously involve students with each other's work. Individual Discovery Booklets are complemented with challenge cards and records. Other visuals, such as skill slogan posters, panels illustrating writing forms, and a variety of posters stimulate a high degree of student writing.

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FILMSTRIP SERIES:

WRITE NOW WORKSHOP - Grades 4-6 (Guidance Associates, 1974)

These sound filmstrips supplement the writing program. The aim is to cultivate imagination, to develop looking and listening skills, and to encourage vivid and logical expression of ideas.

The following programs are available in each of the elementary schools:

> SEE IT AND WRITE encourages students to view things imaginatively and with attention to detail; it demonstrates the need for using specific words to achieve vitality and accuracy in writing.
>
> WRITE LIVELY LANGUAGE introduces figures of speech - simile, metaphor, personification, and hyperbole - and demonstrates their use in creating vivid images.
>
> WRITE IN ORDER explores the need for organizing ideas in order to achieve effective communication; it demonstrates several patterns by which people create this order - sequence of events, use of examples, and use of detail.

****

LANGUAGE ARTS SAMPLER - Grades 4-6 (The Ealing Corporation, 1968)

This resource booklet for teachers provides helpful suggestions for building vocabulary, writing sentences and phrases, creating stories and poetry, and developing thinking.

A copy is available for each Language Arts teacher in grades 4-6 upon request from the Language Arts/English Resource Library at the Curriculum Center.

SELECTED BIBLIOGRAPHY

The following books and microfiche served as the major references in the development of this curriculum. Copies of these references as well as many other teacher resources can be borrowed from the Language Arts/English Resource Library at the Curriculum Center.

Allen, Roach Van, and Allen, Claryce, Language Experiences in Early Childhood, Encyclopedia Britannica Press, 1969.

Moffett, James, A Student-Centered Language Arts Curriculum, K-6, Houghton-Mifflin, 1968.

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_________________, A Curriculum in Written Composition, K-3, Georgia University, 1968 (ED 026-366).

_________________, A Curriculum in Written Composition, 4-6, Georgia University, 1968 (ED 026-367).

INTRODUCTION TO ORAL-AURAL COMMUNICATION

Instruction in oral expression should be based on natural situations: class discussion of a problem, small group work on a project, or the conversation of several children. Since oral language is basic to teaching and learning in every subject area, the school day automatically provides many opportunities for genuine and meaningful development of oral skills.

Effective development of oral language requires (1) that the classroom atmosphere must be one which not only permits talk but actively stimulates and encourages it; (2) that there be a positive relationship between teacher and children and among children themselves; (3) and that many dynamic ongoing interests be continuously present in the class.

The following are some of the basic uses of oral language: talking, conversing, discussing, sharing, planning, reporting, explaining or directing, telling jokes and riddles, choral speaking, solving problems, pantomiming, engaging in creative dramatics and puppetry, story telling, and expressing creative ideas. These are not mutually exclusive and are intermingled at times in any classroom situation.

Effective oral expression also necessitates effective listening skill. Listening means more than just hearing. Listening means a conscious and directed response to a speaker or performer. Skill in listening can be developed by providing specific, directed experiences.

ORAL-AURAL EXPERIENCES

GRADES 4-6

Experiences in oral-aural communication have been designated by grade level. At these levels, the specified areas must receive primary emphasis. Nevertheless, every teacher should provide for his class some experiences from all eight areas during each school year.

Grades 4-5-6:

I. Listening Skills

II. Small-Group and Whole-Class Discussion

III. Brainstorming

Grade 4:

IV. Pantomime

V. Choral Reading

Grade 5:

VI. Giving Directions

VII. Oral Presentations Without Scripts

- A. Drama: Improvisation, Role Playing
- B. Impromptu Speaking

Grade 6:

VIII. Oral Presentations With Scripts

- A. Formal Speaking
- B. Drama
- C. Panel Discussion
- D. Debate

ORAL-AURAL COMMUNICATION OBJECTIVES

GRADES 4-6

Experiences in speaking and listening are intended to promote:

1. peer interaction.
2. enjoyment and awareness of oral communication opportunities.
3. verbal and physical expression.
4. the ability to pick up, develop, corroborate, qualify, and challenge ideas.
5. the ability to pose and answer questions effectively.
6. the ability to understand and verbalize new vocabulary and syntactical rules.
7. control and expression of emotions.
8. refinement of speaking ability (i.e., expression, physical appearance, stance, etc.)
9. understanding and completing a given task.

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I. LISTENING:

Listening is the ability to perceive and react to auditory stimuli. Listening should have a purpose and lead to a desired outcome.

It is estimated that 70% of our waking time is spent taking in information and 45% of our time is spent in listening. These statistics indicate the need to be an effective listener. However, people need to be taught how to listen as well as understand why they need to listen. Admonishing students to "pay attention" serves little purpose. Specific, directed experiences in listening in a variety of contexts will develop an individual's listening skills.

Throughout this curriculum a student is required to be a listener: panel discussions, debates, dramatic presentations, small-group writing, punctuating, etc. All of these experiences are purposive. In addition to applying one's listening skills in a variety of language activities, specific directed activities are necessary because they focus on listening per se and draw the individual student's consciousness to that skill.

Listening experiences should consciously lead to the development of the following:

1. Comprehension Skills:
    a. following directions
    b. getting the main idea
    c. listening for details
    d. detecting the sequence
    e. using the context
    f. drawing conclusions
    g. getting the facts
2. Assimilation and reaction to ideas.
3. Discernment of relevant and irrelevant material.
4. Recognition and enjoyment of the variety of sounds which exist in the environment.
5. Awareness of the function of punctuation.

ACTIVITIES

1. Make a tape-recording of a listening walk. Listen to the tape and identify the sounds.

   a. The rustling leaves.
   b. The gurgling water fountain.
   c. The girl screaming.
   d. The roaring truck.

2. Collect a variety of sound-making objects - spoons, glasses, a drum, bells, sticks, maracas, castanets, a jar of rice, sandblocks, triangles and other rhythm instruments. Hide these behind a screen and use them to make one sound at a time - drop, hit, shake, blow, roll, or squeeze these noisemakers. Identify the sounds and practice making similes:

   a. Maracas sound like _____________.
   b. The drum sounds like ___________.
   c. The stone dropping in the water sounded like _____.

   What do the sounds remind you of?

3. Give a listening-for-sounds homework lesson. What sounds can you hear from your bedroom? In the morning? At night? What sounds can you hear in the kitchen? In the street? On your way to school? What do these sounds remind you of? What did you hear that you didn't hear yesterday? What sounds were pleasant? Mellow? Soft? Irritating?

4. The shoosh, rrrummble, screeeech, sppputter, and biz-biz-bizzz of machines fill your world. Some of these machines dry your hair, brush your teeth, wake you up, toast your bread. Others milk cows, topple skyscrapers, harvest corn.

   Listen for and tape-record the sounds of machines you hear around your school, in your house or apartment, or within your neighborhood. Before or after you tape each sound, make a note about it. The note will help you remember the sound when you play it for classmates to identify.

   You may also want to play the same game with sounds of:

   instruments
   the voices of well-known
   people speaking on TV
   the kitchen
   different sports
   voices of grown-ups
   from your school
   cars and their parts
   (such as doors and
   seat belts)

   If you have no tape recorder, consider this: (1) Make a mural - a wall-size drawing - of machines and other sound makers. (2) Label their sounds. (3) Display your mural.

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5. Two of the hardest things for children to do are to listen and to follow directions. Here's a game to develop those skills.

   Divide the class into two teams, numbering off each team beginning with one. The teams line up on opposite sides of the room facing each other.

   The teacher gives a set of directions (three is good for starting) and calls a number. The two students who have that number must complete the directions in the order given with no prompting from team members. The first to finish correctly and return to his place wins a point for his team. Prompting forfeits a point.

   A typical set of directions might be: Touch someone on the other team wearing red, go to the chalkboard and write your favorite subject, circle your desk two times.

   By the end of the year, most can remember and complete at least six directions.

6. Form two groups - each having ten people. The teacher will give one sentence to the first person in each group.

   First person: Whisper it to the second person so that no one else can hear.

   Second person: Whisper it to the third person - and so on down the line. Important: You can whisper the sentence only once.

   Last person: When you hear the message, write it down on paper. Your teacher will judge which message is closer to the original.

7. This exercise shows you what it feels like when someone doesn't listen to you. Select a partner from the class. Each of you take one of the roles described below. Take five minutes to read through your part. Then both of you begin speaking at the same time, playing your roles. Try to act and talk the way your character would. Don't listen to each other - just talk. Keep on until your teacher tells you to stop.

   Example: A Teen-ager and a Parent

   Teen-ager: You are trying to convince your parent that you should be allowed to see a movie that has a lot of violence in it. Many of your friends have seen it and you feel left out when they talk about it. It is supposed to be well-acted.

   Parent: You feel that your child sees too much violence on TV already. He has plenty of time to see the bad aspects of life. You would like to shelter him from them now and believe you are doing the right thing.

II. SMALL-GROUP AND WHOLE-CLASS DISCUSSION

Discussion is any verbal interaction whether it be between teacher-pupil or pupil-pupil. It can be unstructured and leaderless in which case the discussion should be part of a larger project giving it a practical function and an end beyond itself. Structured or formal discussion involves a group and a leader following specific rules and focusing on a pre-determined question. Unstructured and structured discussions can be experienced either with the whole class or in a small group. Discussion is a process of amending, appending, diverging, converging, elaborating, summarizing, and many other things.

Discussions in heterogeneous groups of less than six members insures a high degree of attention, participation, and interaction. Small-group discussion should be a regular and frequent experience.

Peer discussion in small-groups is most effective when the talk is needed to produce something or to solve a problem, that is, as a means toward some other end.

Whole-class discussion is sometimes necessary and helpful, but the number of students involved usually inhibits a high degree of peer interaction and is teacher dominated. The main danger is that what begins as a "discussion" becomes a question-and-answer period between the teacher and student.

The role of the teacher is to assist in the discussion process but not with content. He should teach children how to think, not what to think. He needs to show students that he values what they say. The ultimate goal and measure of his success is how well the discussion develops without him.

The teacher performs several tasks which should eventually be done by the pupils themselves:

1. Establishes the meaning of the topic:

   Topics are most effective when stated in a question form and when students have some emotional involvement in the topic. Instead of discussing "Animals," ask "What would you do if the animals got loose in a zoo?"

   Films, trips, classroom pets, etc., provide common interests and points for discussion. Selecting topics for their moralistic value perverts the whole intent of open discussions.

   Through brief questioning, the teacher can insure that students have a common understanding of the topic.

2. Encourages participation.

3. Focuses attention on the topic:

   If students frequently wander from the topic, determine the reason why before deciding on what to do.

4. Focuses attention on listening to what other members have to say.

5. Leads the summary:

   Asking students to recall main ideas helps to develop the ability to abstract. Conclusions can also be drawn. Finally, the summary of one session can lead to selecting a topic for the next.

ACTIVITIES

1. To develop a free interchange of conversation have groups find common traits. A chairman for each group is either appointed or elected. The chairman appoints someone to be the recorder. At a given signal each group begins to find what things the group members have in common. For instance, Group A may find that two of them have birthdays in the same month. This will score two points for Group A and the recorder will note this on the recording sheet. Another thing in common might be that three children have blue eyes. This would add three points. A typical score sheet might have items similar to the following:

Group A:	Mary	Henry	Bob	Judy	Dick	Points
1. May birthday		X		X		2
2. Blue eyes	X	X	X			3
3. Iowa born		X	X			2
4. Dad's name Al			X		X	2
5. Likes music	X	X	X	X		4
					TOTAL	13

At the end of five minutes the game is ended and the teams can exchange information. Groups of partners may play the game. It is a good idea to mix up the groups when playing the game several times.

2. Somewhere in the middle of the uncharted Pacific Ocean there exists a beautifully green and uninhabited island. Strangely enough, seven people - a pregnant woman, an internationally famous doctor, a well-known American scientist, a teen-age girl, an elderly diabetic man, a Catholic priest, and the Vice President of the United States are stranded upon the island.

By fortune a rescue plan stumbles upon the island, but can pick up only one of the seven and return him to civilization. The chances of a second trip by plane are remote indeed (though not impossible) because the island is uncharted. Although the people left on the island will not starve, they must be able to meet necessary social and biological needs in order to survive.

THE PROBLEM: Which person should be allowed to make the plane trip home?

3. Three missionaries are standing with three cannibals on a river bank somewhere in the Amazon. There is only one two-man boat in which to cross the river, which is full of flesh-eating fish. There is one problem, however, for at no time can the cannibals outnumber the missionaries. If this occurs, the poor God-fearing missionaries will be eaten by the cannibals for lunch.

   THE PROBLEM: How can all six people get safely across the river?

4. There are five houses, each of a different color and inhabited by men of different nationalities, with different pets, drinks and cigarettes.

   1. The Englishman lives in the red house.
   2. The Spaniard owns the dog.
   3. Coffee is drunk in the green house.
   4. The Ukrainian drinks tea.
   5. The green house is immediately to the right (your right) of the ivory house.
   6. The Winston smoker owns snails.
   7. Kools are smoked in the yellow house.
   8. Milk is drunk in the middle house.
   9. The Norwegian lives in the first house on the left.
   10. The man who smokes Chesterfields lives in the house next to the man with the fox.
   11. Kools are smoked in the house next to the house where the horse is kept.
   12. The Lucky Strike smoker drinks orange juice.
   13. The Japanese smokes Parliaments.
   14. The Norwegian lives next to the blue house.

   THE PROBLEM: Who owns the zebra? Who drinks water?

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5. Create a design, picture, or message which reveals something about your identity.

After everyone has completed their designs have them show them to the group and explain how they reflect who they are. Discuss related questions such as: What does the uniqueness of the designs say about identity? Is what we do who we are? Is how we look who we are?

6. Fishbowl Technique:

Any type of topic may be used. The class is divided into two groups - then rearranged to form an inner circle and an outer circle.

The inner circle is the first group to speak - They have a time limit. (5 minutes to begin with) When time is up ask the outer circle what happened, what is going on, what did you see - children pull out the strengths and weaknesses. From this can be established basic discussion rules. For example:

A. People should listen.
B. People should contribute
C. People should not interrupt.

Then the outer circle has its opportunity to discuss and the inner circle analyzes. Through this technique students can analyze their own discussions and point out their strengths and weaknesses.

Throughout the year as the children grow in discussion ability the teacher can return to this technique for refining discussion techniques.

7. Case Studies:

Case studies present real-life situations and problems to groups of students. The case presents a series of statements and situations about which the students may brainstorm and come up with a logical solution to the problem.

Case studies can be used with the whole class or several small groups can work on the same problem. In the latter situation, solutions can be compared and lead to further discussion.

A. Town of Middleboro.
B. The Muck in the Mock.
C. The Railroad and the County of Argo.
D. The Country of Wellem and the Main River Seaway.

A. Town of Middleboro:

Problem: Where do we build the incinerator?

The Town of Middleboro has a rubbish disposal problem. Until now, everyone has taken care of his own trash, with the result that the town lands, the marsh, the quarry, pond, stream, beach and forest have become quite littered, polluted, and unattractive. The store areas are dirty and infested with rodents. Individual burning of trash is becoming a health hazard.

Money has been assigned for the construction of a town incinerator. A town meeting is to be held to decide where it is to be built, and its location must have the approval of a majority of four-fifths of the members of the community.

Each child is to pretend to be the owner of one of the properties lettered A-Z, the dairy, golf course, garage, lumber yard or gas station or represent the school or the church. He is to shade in lightly with pencil his land on the map.

Tommorow, after each child has worked out solutions that reflect his own interestes, we are going to see at the town meeting whether the residents can agree upon a single solution.

You can help your child by having him consider various locations of the incinerator and what they would mean to the people of Middleboro, but please don't work out the problem for him.

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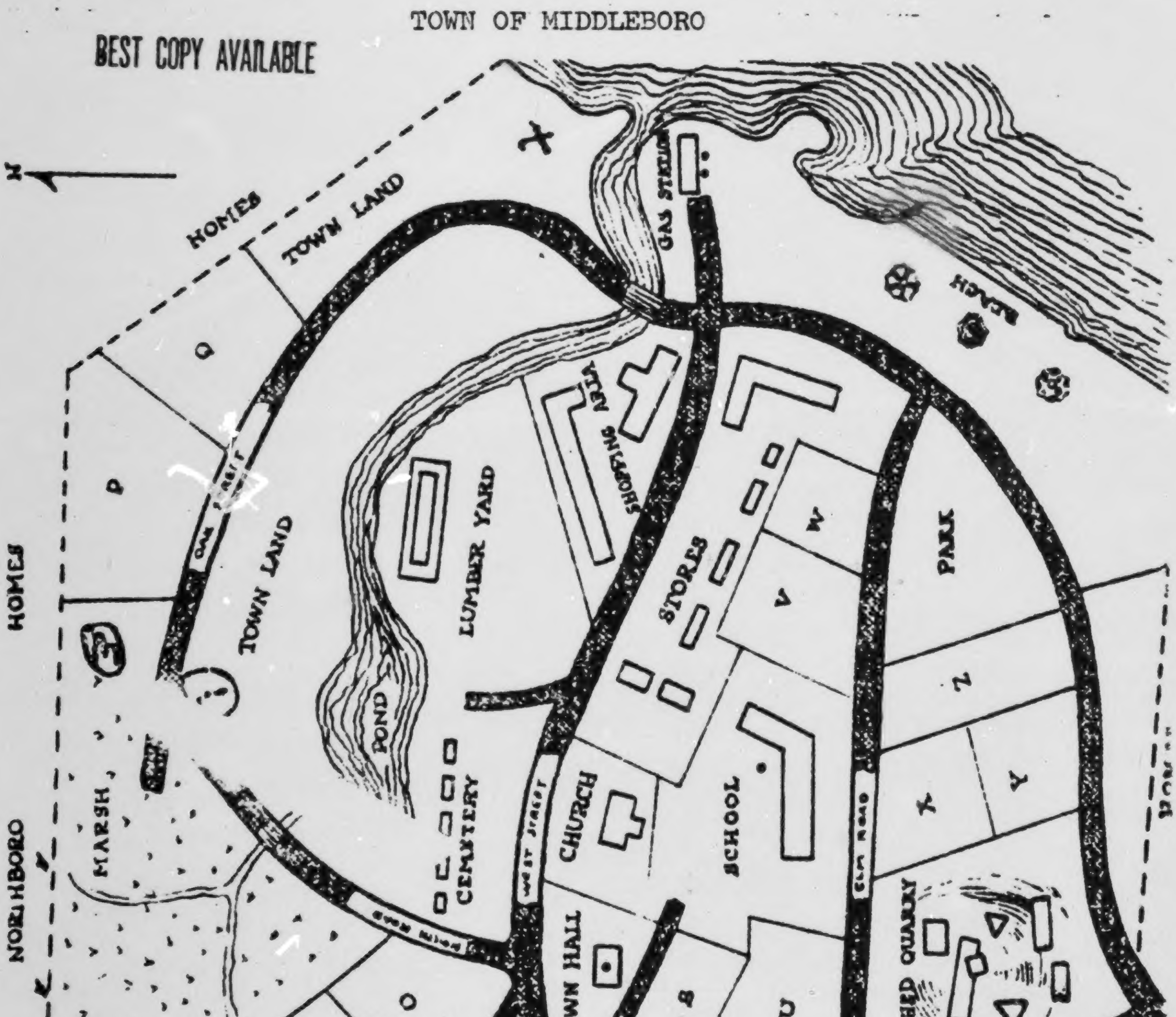
TOWN OF MIDDLEBORO
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HOMES
TOWN LAND
X
GAS STATION
BEACH
SHOPPING AREA
LUMBER YARD
POND
OAK STREET
TOWN LAND
HOMES
NORTHBORO
MARSH
CEMETERY
CHURCH
WEST STREET
STORES
SCHOOL
ELM ROAD
PARK
TOWN HALL
ABANDONED QUARRY
HOMES
PINE ROAD
WILLOW STREET
MAPLE STREET
TOWN FOREST
GARAGE
GOLF COURSE
INDUSTRIAL AREA
TOWN LAND
BIRCH RD
WESTBORO
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B. The Muck in the Mock:

Problem: You have been appointed by your mayor to the Mock River Commission, and will represent the best interests of your community in trying to find a solution.

1. The Mock River is about the size of the Charles River, and flows through Aylesville and Burleigh to the ocean.

2. Burleigh is located where the river meets the ocean. Its taxpayers have for many years supported and paid for filtering equipment and disposal plants that would keep their town and waterways free of pollution. Their anti-pollution laws have been enforced.

3. Aylesville, further up the Mock, has developed rather quickly from a small farming community into a fairly active industrial town.

4. Industries had settled in Aylesville because of the fine supply of water from the Mock and from nearby springs.

5. Aylesville has neither anti-pollution laws or facilities, because it grew too fast and proper planning wasn't done.

6. Aylesville doesn't suffer too noticeably from pollution.

7. Its industries and sewers, however, deposit waste directly into the Mock, with the natural flow of the stream carrying this polluted water Burleigh and the ocean.

8. The citizens of Burleigh are most affected. They are very upset.

9. Because of increasing pollution, particularly southeast of Aylesville, the Mock is now being called the "Muck."

10. While ocean tides clean the Mock up to the rapids, the tidal flats that once supported many shellfishermen are now barren. There are no longer fish in the Mock between the rapids and Aylesville. The Mock has become sluggish and smells very bad. The property on Burleigh's riverfront, once considered the best area in town to live, has lost much of its value. The marina will probably close this fall because few boatmen care to enter this foul water.

11. The protests from the town of Burleigh are politely listened to, but no action is taken. Say the officials, "It's too expensive to do anything about," or "The industries will close up or leave if we try to make them correct the problem. That would be the end of our town."

12. Finally, officials of both communities agreed on the formation of the Mock River Commission, an official group made up of an equal number of people from Aylesville and Burleigh.

13. The Mock River Commission has no power, funds or authority. It has been given the responsibility of making recommendations to the governments of the two towns that will reduce and end this blight upon our glorious Mock, subject to the vote of approval of the citizens of Aylesville and Burleigh."

THE MUCK IN THE MOCK

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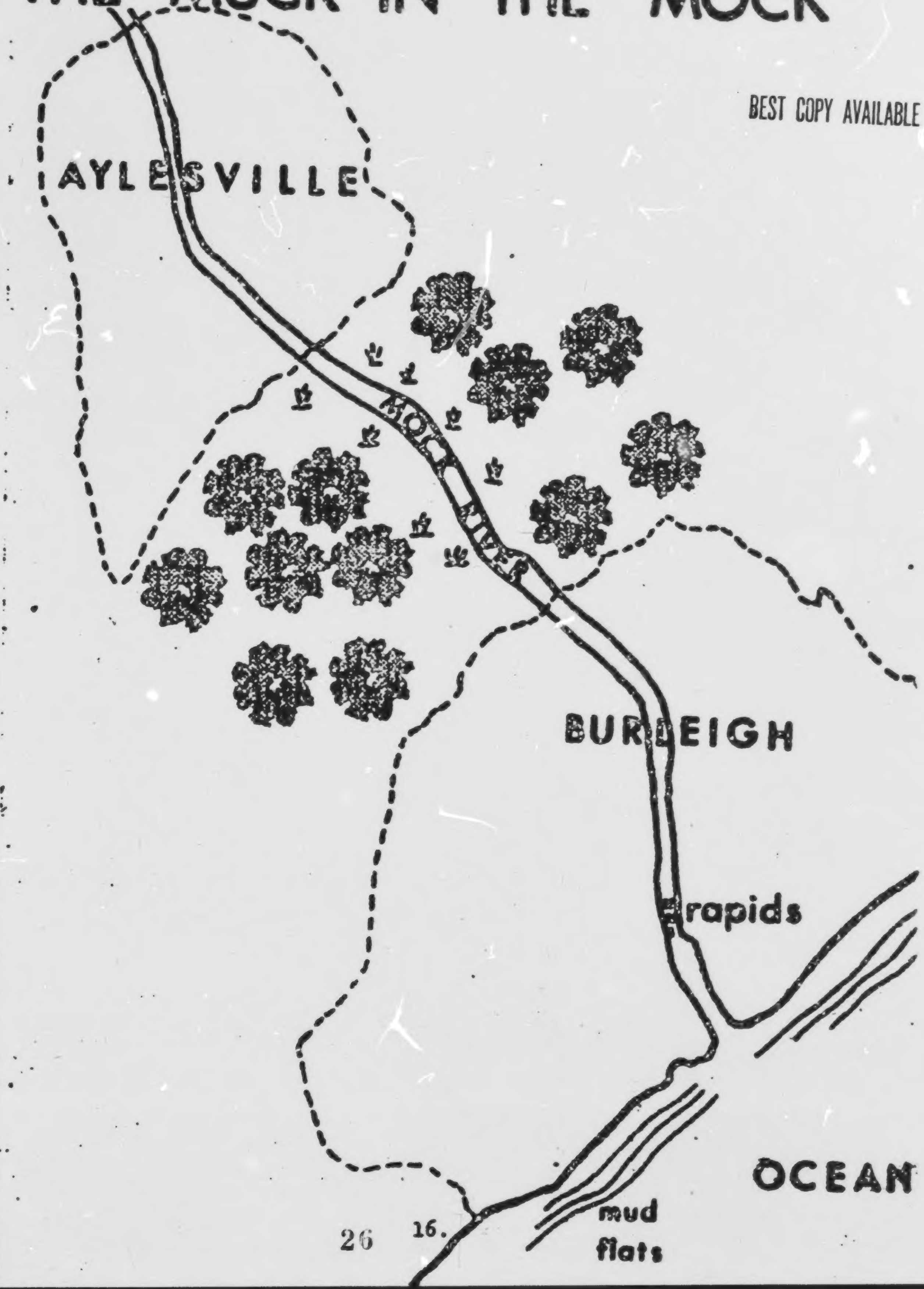
AYLESVILLE
MOCK RIVER
BURLEIGH
rapids
OCEAN
mud flats

C. The Railroad and the Country of Argo:

Problem: Who should control the railroad?

1. The country of Argo is a small agricultural country located on the sub-continent of Luna.
2. It is mainly important because of a railroad line owned and operated by a foreign country named Destry.
3. This railroad line is Argo's main means of getting her goods to market and receiving manufactured goods from the outside world.
4. Many of the people who live in the country of Argo work for the railroad, although they do not receive as much money for the same job as would a citizen of Destry who worked for the railroad.
5. The railroad splits the country of Argo into halves. The railroad controls the land for 200 years on either side of it.
6. While generally the people from one half of Argo can pass freely from one half to another without a pass, every once in a while the country of Destry closes the borders.
7. The railroad line is guarded by armed troops from Destry.
8. Destry pays the country of Argo $100,000 per year for the right of maintaining a railroad and for the use of the land.
9. Only the flag of Destry flies in the Railroad Zone.
10. The Government of the Country of Argo does not have trained people who could, if they owned the railroad, run the railroad.
11. The country of Destry has helped set up schools and hospitals in the country of Argo, in order to help improve living conditions.
12. Five years ago when the main wheat crop failed in Argo the country of Destry sent in enough food to help avoid a famine.
13. Destry is considered by the people of Argo to be very rich.
14. The people of the country of Destry speak a different language than do the people from the country of Argo.

D. The Country of Wellem and the Main River Seaway:

Problem: Should the seaway be built?

1. The country of Wellem is a large industrial country of 170 million people.
2. One reason it is important is because of the large industrial production in the central provinces, especially in the cities of Luthdu, Cago, Leaver and Scalo.
3. Railroads now carry exports and imports to the west coast where the goods are received and sent overseas by huge ocean liners.
4. This 2000-mile trip by rail is expensive.
5. Water travel is less expensive, considerably less expensive.
6. There is a series of deep rivers connecting all important industrial cities of the midwestern provinces.
7. Another river, the Main River, flows from these rivers to the ocean.
8. Along its route the Main River has two series of rapids of 135 miles.
9. The Main River flows through the friendly northern country of Wellem. This country is Hamded.
10. Small shallow draft vessels can move from the ocean through Hamded to the industrial ports of Wellem.
11. The drop through the rapids is a total of 1600 feet.
12. One dam and canal locks have been built by Hamded.
13. Digging and causing the waters of the deep inland rivers to flow directly to the ocean can create cheap hydroelectric power.
14. The people in one province of Wellem can save 153 million dollars a year on electricity.
15. Electricity rates in another six province sections called the Western Seaboard are the highest in Wellem. They would be much less.
16. The cost would be 400 million to engineer such a project.

17. The country of Hamded is relatively poor and does not have the money to develop a seaway.

18. Seaports along the west coast would lose about 1/5 of its business.

19. Seaports in the south of Wellem claim they would lose lots of money.

20. Private electric companies would lose money. Tax return to Wellem would be reduced.

21. Private power companies are spending money to stop the project.

22. Railroads in both Wellem and Hamded are fighting the project.

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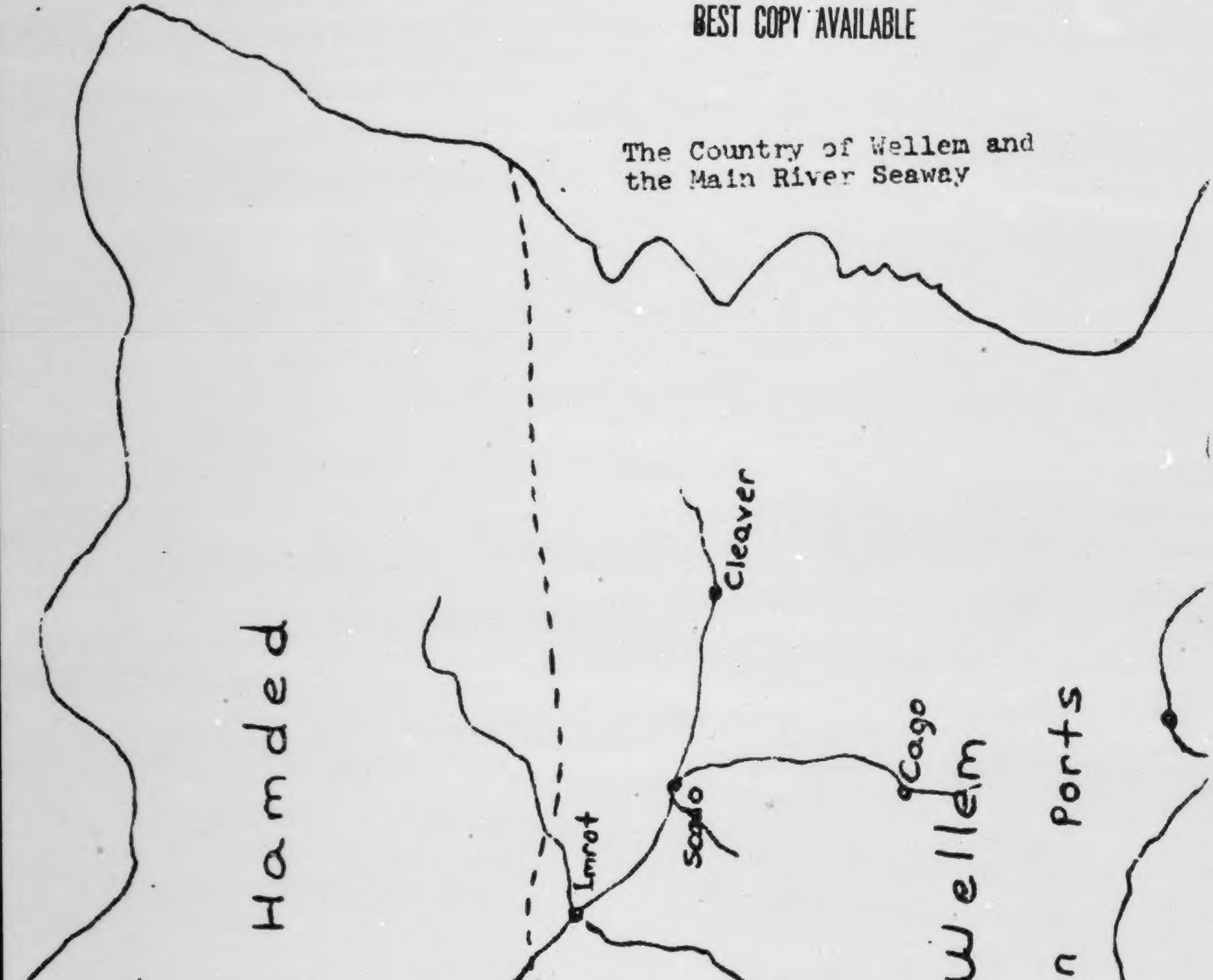
The Country of Wellem and the Main River Seaway


Hamded
Cleaver
Cago
Sago
Lmrot
Wellem
Southern Ports
Luthdu
Rapids Dam Rapids
Power Plant
Main River
Western Seaboard Section
Western Ports
WESTERN OCEAN

20.

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III. BRAINSTORMING

Brainstorming is a discussion technique involving either a whole class or a small group. It allows each child to freely express his ideas focused on a given topic for a limited period of time. In brainstorming, a group of students is given a single problem or obstacle and asked to storm their brain for ideas. Each brainstorming session usually intensifies into an exciting rapid-fire, off-the-top-of-the-head group experience. The ideas generated tend to serve as catalysts for new responses.

1. Generates enthusiasm and interest in the task.
2. Encourages the child to express his ideas freely concerning the topic.
3. Helps the child in focusing his thoughts on a particular topic.
4. Provides practice in oral language.
5. Provides practice in group interaction.
6. Develops thinking and encourages all ideas to grow and develop.
7. Encourages listening.
8. Provides a permanent record and aids in developing solutions to problems.
9. Serves as a prewriting stimulus for all kinds of writing.
10. Serves as a stimulus for developing vocabulary.

The Process

The teacher or student who acts as a group leader should not enter the process of brainstorming except as a facilitator. He or she records the ideas on a chalkboard, on an overhead projector or upon large sheets of project paper (30" x 36") with a magic marker. This last device is preferred for several reasons: (a) a permanent record of exactly what was said can be retained indefinitely; (b) typewritten copies can be transcribed at convenient times with minimal effort; (c) a visual record of all ideas, parallel thoughts, project proposals, next steps, etc., remains in view to stimulate new thoughts; (d) an impressive list of ideas, suggestions and procedures builds up in full view of the contributors, thus enhancing their sense of individual and group achievement; (e) involvement and group ownership of ideas become more complete as the participants watch their growing lists.

To begin, the group leader should arrange the participants in a semicircle facing several large brainstorming charts that can be pretaped to the wall. He should introduce the technique by asking the group to call out synonyms for a simple noun such as "house" or "animal." The group is timed at two minutes and is always amazed that collectively they can call out from twenty to forty words in that short time span. It is impressive (though not necessary) to ask several individuals to work up independent lists during the same 2-minute period in another room. The lists, individually or collectively, usually fall far short of the brainstorming group's effort.

As the participants proceed through relatively few sessions, facility and competence grow rapidly. It is necessary to repeat and reinforce some simple ground rules during the orientation period:

1. Express no negative evaluation. This says, "All ideas are welcomed here."
2. Work for quantity. The longer the list the more likely it is to contain a number of really useful or eventually workable ideas.
3. Expand on each other's ideas. It's important to listen to others because they might spark something in your mind.
4. Encourage zany, far-out ideas. This rule encourages creativity, individuality, the unusual, the unexpected.
5. Record each idea. This rule reinforces the acceptance of each idea and provides for a mechanism where no idea needs to be evaluated on the spot to see whether it is good enough to record.

The group leader facilitates the process by keeping the group on target, synthesizing responses and asking for clarification when necessary as he records. He may also request repetition or a temporary "slowdown" if the ideas being called out cannot be recorded as fast as they flow from the participants.

After the orientation sessions with simple synonyms and listing types of activities, the group is asked to respond to a problem usually posed as a question. It might be: (a) instructional - what are the similarities (or differences) between hockey and baseball? (b) problem-solving - how can we improve homework assignments? (c) training-oriented - what are some instructional techniques that will improve the teaching-learning process?

ACTIVITIES

1. Topics which are most appropriate for beginning brainstorming would include:

   A. Listing or Enumeration

   Examples

   1. How many different ways does an animal get food?
   2. What kinds of vehicles have four wheels?
   3. What can be red?
   4. The brown snail moved through the grass. (List as many descriptive words as you can that could be used in place of "brown" and list as many words as you can that could be used in place of "moved."
   5. How many things can be done with a bottle?
   6. What kinds of words make you happy?

Enumerative topics may be of different sorts that can be roughly scaled to form a progression. One scale can run according to the abstractness, complexity or novelty of the category.

B. Topics Inviting Comparison

This can be started by making the category one of similarities or differences, but taking only one or the other at a time. As the students' skill increases he can begin dealing simultaneously with both similarities and differences (full comparisons).

1. One-sided comparisons.
   a. In what ways are cars and airplanes alike?
   b. What are the differences between dogs and cats?
   c. In what ways are the United States and Canada alike?

2. Full comparisons.
   a. In what ways are cars and trucks alike and different?
   b. What are the similarities and differences between vampires and werewolves?

2. In-the-bag Brainstorm

Horseradish, rice, raisins, powder puff and sponge. These diverse items are typical of the objects used to get more writing in the classroom. Place the objects in brown lunch bags - either one to a bag or several in each. The class is then divided into groups of four or five. One youngster from each group is the recorder. He alone has the pencil and paper. With a reminder that spelling doesn't count, a brainstorming session begins.

Each child has an opportunity to smell or touch the object (or objects) in a bag. The children know that no one is to call out the name of the item or items. Instead, at a given signal each group begins to list words that describe the item in the bag. Encourage comparisons as well as adjectives and adverbs.

After seven to ten minutes of brainstorming, each group shares its descriptive words. When a group invents a word encourage the children to talk about why and how they created it. If a comparison paints a striking picture let them know it.

Among the variations are the following:

Use the same mystery bag for all groups. Record their responses on the chalkboard and then suggest - or have the youngsters suggest - a related story or poem theme which fits the words and then see what story or poem evolves.

Give each group a different mystery bag. They may examine the contents and then list all words to describe the item. Each group shares its list and the others in the class try to guess what's being described.

Place two items which are quite different from each other in shape, texture, size and/or mood under separate large paper bags on a table for all to see. Uncover one item and have the youngsters compile a list. Accept all contributions. Then lift the other bag and follow the same procedure. Now challenge the class to create one story or poem about these two dissimilar objects.

You may wonder how this technique averts chaos. The children become fiercely competitive. As a result they whisper, rather than shout, so the other groups won't take their ideas.

3. The following activities are from Making It Strange, a writing program based on the conscious use of metaphor. To make it strange is to make the familiar strange - to distort, invert or transpose the traditional ways of experiencing the secure and familiar world. The result is a new look at the same old world. Metaphor is used as the basis for a new approach to the teaching of thinking and writing. Analogies and metaphors are the mechanisms for finding ideas for stories and for putting these ideas into words. This is a method that helps children to make knowledge their own and extend it imaginatively. For educational purposes, the conscious use of metaphor can make two kinds of contributions to students. Metaphors are highly personal tools by which students can (1) absorb and apply substantive knowledge and (2) describe their internal and external world in imaginative and inventive terms. Making it Strange is designed to help children learn the art of inventive description.

(Additional ideas and concepts can be found in the Making It Strange booklets.)

A. Stretching Exercises

The first lesson will warm you up for things to come. In it you will Make It Strange by making simple comparisons.

There are no right or wrong answers to any of the questions in Making it Strange. Your answers are right if they seem right to you and excite you. Use your imagination and answer each question so that you are happy with the answer.

This first "stretch" has been filled in with two sample answers. Both are right - Which do you like better?

A jackknife is like what animal?

1. A jackknife is like an inchworm, because both fold up.
2. A jackknife is like a beaver, because a beaver's teeth are as sharp as the blade of a jackknife.

Additional examples are:

1. What machine acts like a splinter going into your finger? Why is it similar?
2. How is a beaver chewing on a log like a typewriter?
3. What animal is like a parachute? How are the parts of this animal like the parts of a parachute?
4. What thing in the kitchen is like a beaver? Why?
5. You can compare a doorbell to a rattlesnake because?
6. What animal can you compare to a fire extinguisher? Why can you make this comparison?
7. A dentist's drill is like ___________ because sometimes it must hurt you to do its job.
8. A calendar is like a mirror because?

B. Which is Faster - A Table or a Chair? (Part 1)

In this lesson you will compare things that usually are not compared, so let your imagination guide you. There are no right or wrong answers. Pick the word that excites you, and circle it. Then explain your choice.

1. Which lasts longer? An ice cube or a cookie? Why?
2. Which is quieter? A knife or a whisper? Why?
3. Which weighs more? A scream or a bag of potatoes? Why?
4. Which is faster? A table or a chair? Why?
5. Which is deeper? An enormous hole or loneliness? Why?
6. Which is healthier? A carrot or a sunny day? Why?

C. Which is Faster - A Table or a Chair? (Part 2)

You are off again on the merry-go-round of which is faster - a table or a chair?

1. Which is faster? Gossip or a race horse? Why?
2. Which is more dishonest? A bank robber or quicksand? Why?
3. Which is thinner? A shrill whistle or a piece of paper? Why?
4. Which is warmer? A smile or a blanket? Why?
5. Which takes up more space? Memory or hope? Why?
6. What color is pain? Why?

D. The Weak-as-a-Horse Exercise.

This is your introduction to compressed conflicts - a new way to Make Things Strange.

A compressed conflict is a two-word phrase that sums up two opposing things about an object or idea. For example, a compressed conflict that describes playful wolf cubs might be Safe Attack. On the one hand, their play is safe because they are pretending anger by growling and baring their fangs. On the other hand, their play is a constant attack of one wolf cub against the others. In fact, their attacks are good practice for the time when they are grown up. Safe Attack sums up two different and opposing things about wolf cubs at play.

One special thing about compressed conflicts is that they might describe more than one thing. It depends on your imagination.

After each compressed conflict in this lesson there are a few lines. Use them to explain your completed idea, as in the explanation for Safe Attack that you have just read.

For example, a compressed conflict of a fire might be Lifesaving Destroyer. On the one hand, a fire is a lifesaver to a man trapped in a blizzard. It is his only way of keeping warm. On the other hand, as the fire burns it destroys the wood that feeds it. The description Lifesaving Destroyer sums up two different and opposing things about a fire. These words seem to "fight" each other, because how could one thing be both a lifesaver and a destroyer?

One special thing about compressed conflicts is that they might describe more than one thing. For example, a thunderstorm is also a Lifesaving Destroyer because it destroys a picnic but saves the life of the crops. Use your imagination to find examples for the following compressed conflicts.

1. Peaceful Terror describes what animal? Why?
2. Useful Dirt is a compressed description of two aspects of what one thing? Explain:
3. What is an example of a Careful Collision? Why?
4. What one thing is an example of Explosive Gentleness? Explain:
5. Delicate Armor describes __________ because?
6. Frozen Haste describes what one thing? Why?
7. A ___________ is an example of Disciplined Freedom because?
8. A ________________ is Precious Worthlessness because?
9. An example of Pleasing Pain is __________. because?
10. An example of Repulsive Attraction is _____________ because?

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IV. PANTOMIME

Pantomime is any non-verbal form of communication in which the student acts out a given situation. Body movements, gestures, and facial expressions take the place of spoken words. Pantomime is highly flexible; more than that, it is readily adaptable to all grade levels. This activity is beneficial in drawing out the shy child by helping him to communicate with his audience. The children are encouraged to read extensively and observe human behavior closely to gain ideas for pantomiming. Perhaps most important, pantomime causes the child to think in a sequential pattern in cause and effect rhythm.

James Moffett suggests the following procedures:

Early Procedures:

Ask the children to pretend to be all sorts of things, at first selecting simple acts: a giant striding, a hobbled prisoner, someone hauling on a rope or pulling a sled, someone opening a door or window or umbrella or difficult bottle, someone drinking something unpleasant or pleasant. Select actions that will continue to enlarge the repertory of movements - bending, twisting, contracting, stretching - with all parts of the body, and in all directions. Tell them, for example, to imagine that they are standing close to a building, facing it, and straining to look up at someone in a very high window; then the person at the window throws something out that curves slowly over their head and falls behind them; they follow it with their eyes, bending back until, as it nears the ground behind them, they finally have to twist around. Or station them all along the walls and tell them to try to push the wall over in as many different ways as they can think of without striking the wall.

Once the children are familiar with the game, ask them for suggestions, and from then on merely relay individual ideas to the group, which can try them out one at a time in concert. Continue to select the ideas, however, both for muscular and dramatic variety. Then give them an action made up of a series of acts, such as entering a window, taking something from a chest, hiding it on one's person, and leaving. Narrate or read aloud a story step by step, and expressively, allowing the children time to pantomime each new act and to "be" each new character that comes up. All children play all roles, including objects. Next, help them make up together a verbal story that they can proceed to act out in the same step-by-step manner as you tell it over.

Later Procedures:

As with movement to sound, progression at this point is two-fold - toward individuals doing different things at the same time and toward individuals forming small groups that also do different things at the same time. For the former, direct them each to think out and execute alone an action of his own, and then pass among them and try to guess what some of them are doing. You may provide very helpful feedback just by saying what you think you see. If this is different from what the child has in mind, you can then say also what he did or did not do that gave you your impression. That is enough for the child to learn from; there is no point in either gushing praise or correction of technique. In fact, if commenting seems to spoil the children's involvement or to create self-consciousness, it would be better to defer it to a later age.

As for the small-group work, this can begin after the pupils are well experienced with solo pantomimes and after they have achieved some social maturity. The class is divided into groups of three or four and directed to make up a short scene or to enact one from a story they know. Tell the groups to start thinking of an action that has parts for everyone and say that you will pass among them to help them organize. This planning talk itself is important as task-centered conversation, and, although you should help the groups to settle on an action and on the casting if they cannot resolve these matters, the ideal is self-organization as soon as they are able. (Many later assignments call for small-group projects, and the children should become habituated early to running their own groups.)

Remind the class that the game of pantomime is played without words and without props; their bodies alone tell the story. Objects are suggested by movement in feigned relation to them or can be played by other children (rock, tree, revolving door, etc.).

ACTIVITIES

1. Creative Dramatics Whole-Class Activities:

These are most appropriate for initial activities with the class and as warm-up activities.

a. Walk-in-a-circle: Have the class arrange itself in a circle. Younger children may need something to walk around to keep the circle (e.g. chairs). The teacher narrates and/or participates as the children react in pantomime.

"As you walk, you're starting to grow. You're ten feet tall. How do your arms feel? Your legs, what's happening to your legs? Your body is 50 feet tall, show me how you feel. Back to your own size ... keep walking ... Now you're walking through ... (sand, deep snow, on marbles, fallen leaves, slippery ice) ... it's getting very hot -- suddenly you find yourself in a barren desert ... in a jungle ... on a mountain, etc."

Have the action change quickly, but make the narration smooth, so that the circle keeps moving from one action to another. This activity can be expanded to include emotions, reactions to situations, and interaction between members of the circle.

b. Random walk: This is similar to Walk-in-a-circle; but the class may spread out and react to narration with freer pantomime movement. "You're walking through a forest very quietly looking for a deer ... You have a blister on your heel and you're late for school... You're carrying a full pail of water in each hand and musn't spill any...You smell smoke; trace it to its source... Where's is coming from? You're a flower trying to get through the hard ground."

c. Tossing imaginary objects: Teacher throws out an imaginary ball, telling a particular child to catch it. All eyes must watch the ball. "Watch the ball; it's getting heavier. It's 50 pounds; it's 100 pounds. Look! It's turned into a chunk of ice, a feather, a porcupine, a pillow, a very hot potato." The object is tossed, and the teacher may have to remind the class to react to the object.

d. Open your present: Have the class sit in a large circle on the floor. "We each have a present in front of us. Some are small, some large, some square, some round - they're all different. Inside this package that's all wrapped up is something you've always wanted. (Instead of something wanted, it could be sent by a mysterious person.) I'll open my present first. Oh, this is something I can use! (Pretend to be drinking from a cup). Can anyone tell what my present is? Now, someone else should open his gift."

Variations would be to have each child describe his gift through his senses - how it feels, how it smells, etc. The teacher could encourage a child to pass on his gift for someone else to play with. You could have all children open their presents at once, and then have individual children show theirs.

e. See a sport: Divide the class in half. One half watches the sport in pantomime while the other half concentrates on observing the 'watchers' to understand the sport they're watching. The teacher may give them a particular sport to observe or let them decide by group agreement. After one team has observed, they switch places.

"See with your feet! Your neck! See with your whole body. Show us with eye movement."

You could add an announcer of the sport for variety.

f. Space substance or magic air: Arrange class in a circle or 'random walk'. "You're moving through a substance different from anything you've ever felt. (Call it Magic Air for Primary). Move through it; use your whole body to make contact! Feel it against your face! Your nose! Your knees! Push it around. Explore it! You never felt it before. Make a tunnel! Shake it! Make it ripple! Let it support you. Rest your elbow on it. Let it hold your head, your arms. Wind it around yourself!"

"Reach into this substance (magic air). Shape an object. It may be something you're familiar with or something totally new to you, never seen before. Pass it on to someone else to handle until this 'magic object' changes into something else. Pass it on again."

(You could start with one child shaping an object and passing it around the group, having it change shape each time.)

g. Observation game: Arrange class in a circle. One person goes to the center and performs a simple activity (ex. painting a fence) in pantomime. Other children join in the activity (start painting this imaginary fence around the circle) as soon as they recognize the activity.

One person enters center and portrays a particular character in an action. (For example, a salesperson displaying merchandise.) The other children join in (not pantomiming the exact action) portraying related characters and interacting in pantomime where it's appropriate. (ex. customer and salesperson, many customers looking on.)

h. Pantomime to music: This is as appropriate for intermediate as it is for primary. Arrange the class in "random walk" situation. Many children respond more to music than to any other stimulus. The stately walk of royalty is easily portrayed to the accompaniment of the minuet on piano or record.

Other class pantomime to music is for:

Rhythmic Activities - ex. "Let's Play Series," Musical-Action Stories, Kay Ortmans, Productions, Ltd.

Mood Music - ex. "Carnival of Animals," Charles Saint-Saens, Angel 35135; "Clouds" in Nocturne No. 1. Claude Debussy, Mercury MG 50005; and "Dance Macabre," Charles Saint-Saens, Capitol H-8169.

Dignified Marches - ex. "Royal Fireworks Music," G. F. Handel, Amsterdam Concertgebouw Orchestra, London LS-620.

Music of Other Peoples - ex. "Music for the Nostalgic Traveler," The George Melachrino Orchestra, RCA Victor LPM 1053.

Records to Use With Specific Stories - ex. "Of a Tailor and a Bear," Edward MacDowell, RCA.

Sound-Effects - Ex. "Voice of the Sea," Cook Laboratories, 5011.

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2. Individual Activities:

The following are fast-paced activities in which one student acts out and the class participates by observing the acted-out communication. In most cases, the class tells the student whether he has actually communicated through pantomime or dialogue.

a. Pantomiming commands: The teacher demonstrates a simple physical action (ex. throwing a ball). "What was I just doing?" If necessary, get examples of many simple actions that can be easily shown without talking (in pantomime).

Primary: "I'm going to whisper a command in someone's ear, and he will pantomime the command for the class. The first person who can repeat the command I gave will be next to pantomime." The teacher can continue to whisper the command, or have the child just up whisper a command.

Intermediate: "On a slip of paper, each of you is to write down a simple command that can be pantomimed." (Get examples of commands orally.) All commands are then put in a hat or box. Each person picks one out. The person who clearly states in the imperative form the command pantomimed is next up.

b. Pantomiming following directions: The teacher demonstrates three simple actions in sequence. (ex. 1. Open an imaginary book. 2. Hold book in both hands. 3. Move head slowly from side to side to show eye movement.)

"I was demonstrating how to do something; who can tell me what it was, using 'how to' at the beginning of your answer?"

Primary: Have children one at a time (following same procedure as 'commands') come up and demonstrate a 'how to' in three steps. Get many ideas orally from the class of things that could be shown in pantomime. For example, how to tie a shoe, how to fly a kite, how to erase a board.

Intermediate: Using the same procedure as for 'commands,' the teacher passes out paper for the children to write down directions in simple, numbered steps. You may put a minimum or maximum number of steps if you feel it's necessary. Have them write How to ... as the title. These papers are distributed to different people to act out. The person pantomiming must be careful to follow directions explicitly. The class may comment and make suggestions to both the writer and the pantomimist after each acting-out.

c. Pantomiming happiness is ...: Each child acts out what happiness is to him. "I'm going to pantomime what happiness is to me, and you see if you can answer by saying, happiness is ..." (Pretend to lick an ice cream cone.) "Happiness is licking (or eating) an ice cream. Who will show us what happiness is for him or her?"

This is a fast-pace activity, and could be done often.

d. Involvement with large objects: Student pantomimes being entangled with a large object. Examples: spider web, boa constrictor, tree branches in forest or jungle, octupus, parachute, man-eating plant. Remind student to concentrate on showing the object.

e. Trapped: Player chooses a "where" from which he is trying to escape, and shows it in pantomime. Examples: caught in a bear trap, tree trunk, elevator.

f. Posture: Take a posture that shows:
You don't care what people are doing.
You don't want to participate.
You want the teacher to think you're involved, however, you really are not.
You just talked to your principal about being attentive and you've turned over a new leaf.
You want to sleep undisturbed.
You want to be the first to lunch when the bell rings.
Your friend is coming to pick up something, and you want to be sure that disrupts the class.
You want the teachers attention.
You want to talk with one friend.
You want to seem interested and alert.
You want attention without disrupting the class.
You want to indicate that you want to talk.
You want to pressure a friend to participate.
Change posture without seeming to fidget.
Change posture so as to disrupt things.

Variation: Have people take different postures. Figure out what they are thinking (guessing game). Use either a group of observers or speaker to make the inferences.

V. CHORAL READING:

Choral reading involves a group of children reading aloud in unison as a chorus. The grouping should be flexible. For example, as a story or poem is utilized, groupings might include an individual, a small group, a whole class, all boys, all girls, etc. The grouping is limited only by the teacher's imagination.

The teacher should use this technique to

1. facilitate accurate and fluent word recognition.
2. increase vocabulary development.
3. call attention to punctuation.
4. increase phrase reading ability.
5. aid comprehension.
6. promote creative and expressive reading
    a. by interpreting mood and meaning of the selection.
    b. by adapting voice and rate to the mood of the selection.
    c. by encouraging use of facial expressions and gestures.
7. develop self-confidence and stage presence.
8. provide the audience with practice in listening skills.
9. entertain and to inform.
10. increase interest and enthusiasm in oral reading.

Furthermore, children who are usually too shy to speak as individuals may be able to lose their shyness in a group.

Types of choral reading:

1. Refrain:

A selection such as "Poor Old Woman" appeals to children. This is a form of choral reading in which a soloist reads the narrative and the others join the refrain. When introducing this poem to the class you may make it more appealing by showing pictures of each bug or animal as it is mentioned.

Other suggestions: "Hoppity" - A. A. Milne
"The Wind" - R. L. Stevenson
"The Mysterious Cat" - V. Lindsey

2. Antiphonal:

Antiphonal contrasts light voices with heavier ones.

Suggested Poems: "Night" - Sara Teasdale
"It is Raining" - L. S. Mitchell
"The Little Elf" - J. K. Bangs
"Who Has Seen The Wind?" C. Rossetti

3. Line-a-Child:

In this choric form small groups of two-to-four students, or a single student, speak a line or couplet. The selection is continued by another child or group, then another, and so on until the end.

Suggested Poems:	"The Little Turtle" - V. Lindsey
	"The Barnyard" - M. Burham
	"The End" - A. A. Milne
	"Mice" - R. Fyleman
	"Someone" - W. de la Mare

VI. GIVING DIRECTIONS

Giving and following directions requires the development of both speaking and listening abilities. Students need to learn to listen intently and make sure that they understand a direction before translating it into action. They need to give attention to the steps in directions and the sequence into which they fall.

Directions need to be expressed clearly and precisely in words that cannot be easily misinterpreted. Students need to develop the ability to say exactly what they mean in clear and definite words and sentences.

Experience with directions

1. improves ability to organize and perform actions sequentially.
2. develops precise language and word choice.
3. provides immediate feedback relative to the effectiveness of the communication.
4. fosters peer interaction.
5. improves listening.

Egocentricity is a central problem in communication. The phrase "I know what I mean" reflects a lack of awareness of the needs of an audience. Increased awareness is achieved through feedback from other people. Giving directions is not only a practical kind of discourse, it helps to ameliorate the problem of egocentricity.

ACTIVITIES

1. Divide the class into teams of two. One student is the sender and the other the receiver. The sender has before him a few pieces of a very simple puzzle that, when assembled, forms a familiar shape. His pieces are in fact assembled already, and his job is to talk his partner through an assembly of an identical puzzle, the pieces of which are scattered before the receiver on his desk. The point of not letting the two see each other is to enforce the total reliance on words. Communication should be restricted to one-way talk.

   A variation involves using different shapes (of various colors) to form a unique design. The sender must get the receiver to form the same design with his varied colored shapes.

2. Each student thinks of something he knows how to make from common materials. He writes the directions as clearly as he can, and exchanges with another student. They all follow out the directions as homework, and bring to school what they have made.

3. Have students write directions for a peanut butter sandwich. Select a few samples, following the directions exactly as they are stated. No coaching is allowed from the class. Students can revise their directions and select the most precise and clearest one.

4. When a student "secret spy" writes a coded message with carefully considered decoding instructions for a student "super spy" to decipher, both are getting well-motivated practice - one for writing clear instructions and the other for following them carefully.

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VII. ORAL PRESENTATIONS WITHOUT SCRIPTS

Students should be involved with a variety of oral dramatic experiences without a written or predetermined dialogue or a fully developed plot. Such experiences are identified as Improvisation, Role-Playing, Impromptu Speaking, and Giving Directions.

A. Drama: Improvisation, Role-Playing

Improvisation is the process of extemporizing physical actions (including speech) on the spur of the moment without previous preparation or rehearsal. In short, it is impromptu acting with dialogue.

In role-playing, a student becomes another person; he tries to imagine how that person would walk, talk, and think. He becomes that other person insofar as he can with the knowledge he has about him. Some pre-planning is necessary so the main outlines of the action are blocked out and members taking part are sure of the roles they are playing, but the story is planned and played without memorizing lines or actions. However, role-playing is not a rehearsed play.

Improvisation and role-playing are intended to

1. lead to an understanding of the nature of drama
2. extend a student into another life-experience, perspective, and style of speaking
3. put a great emphasis on verbal interaction and a rhetorical play - on getting effects with words
4. elaborate on a given plot line or over-condensed story
5. develop dialogue spontaneously
6. fortify the individual imagination of each child in a group context
7. stimulate group creativity.

ACTIVITIES

1. Set up these ideas as though planning a play. Use imaginary props and orally narrate the setting, if necessary. All these actions are best acted out with two to five people.

    a. sailors on a rough sea
    b. three judges judging a pet show
    c. a parent scolding small children
    d. two children explaining to a squeamish child how to put a worm on a fishhook
    e. a mother takes her child to the dentist
    f. children at a circus or zoo
    g. trying to explain to your parents why you got into a fight at school
    h. roller skating at a rink
    i. one person trying to sell a vacuum cleaner to a busy mother with small children
    j. miners panning for gold, and someone strikes it rich
    k. buying new shoes
    l. going to the doctor for a shot
    m. finding that your bike has disappeared, and talking to the family who now has it
    n. talking to your mother and father about a disappointing report card
    o. being sent to the office because of misbehavior
    p. meeting a new student at school

2. From a large circle, ask for three or four people. Tell each what their role is.

    Example: a lively child, a domineering woman, a tired old man. You are all in the same room. What happens?

    Example: a robber, a naturalist, a camper in the woods. You all suddenly meet in a clearing. Show us where you came from and what now happens.

    Example: a vain king, a lost knight, the king's ugly, but kind daughter. Show us what happens.

    Example: a new boy (girl) in town, the town bully, and two boys (girls) popular in class. You are all on the playground.

    Example: a teacher, a constant talker in class, a bandit. You are in the classroom after school.

    Other examples can easily relate to history, fairy tales, and any other reading material.

3. The following situations could be read one at a time, having a student improvise his reaction. You could use the same ones again at a later date, refining some of the details for change. Encourage both pantomime and dialogue. You walk down the street on your way home from school. Notice a little child dart out in the street after a ball. You have just had time to think how dangerous it is to do it when a car comes rapidly around the corner toward the child. What will you do?

   You see a boy mistreating a small dog which you know is not his own. You become so angry that you risk interfering with that he is doing. You run between the boy and the dog and rescue the frightened puppy. Then you let the boy know what you think of him.

   You smell smoke in your house. Trace the smell to its source. What is causing it?

   You receive a gift which you can hardly believe is for you. Unwrap it. What is it? Does it please you?

   On April Fool's Day you see a purse on the sidewalk. You do not know whether to pick it up or not. What happens?

   Walk stealthily through the woods trying to see a deer, but suddenly come upon - What?

   You get off the train in a strange city, and after it has pulled out, realize that you have left your purse (or wallet) on it. What do you do?

   You are walking home from school and a car pulls up, offering you a ride. What do you do?

   You are in a store and see a woman take something without paying for it. What do you do?

   Any of the above situations allow introduction of other students into the situation whenever the class is ready for it. For example, in the first situation you have someone be the child.

4. The student must make up his own situation as well as reaction within the situation.

   "You are in ...
   - an airplane
   - a jail
   - a dungeon
   - a cellar
   - a hospital room
   - an attic
   - a dentist's waiting room
   - an underground sewer
   - a restaurant waiting to be served
   - the Sinking Titanic
   - a foxhole
   - a tree house

   Other characters could easily work in; and this could be a group improvisation as well as basis for an individual one.

5. Have many items in the box. Examples: hats, beards, kerchiefs, paper plates, utensils, clothing, cigar, sun glasses. Each person draws out something from the box without looking. They return to their group and include all their props in a skit. Any object may be transformed into something else. For example, a kerchief could become a veil, an apron, a shawl, a tablecloth, a rope, a hood. The children may exchange props within their own group only; and each item must appear in the skit. To continue the activity, one group could exhange props with each other. All props could be returned to the box; and people could pick again.

B. Impromptu Speaking:

Impromptu speaking is giving an unprepared talk. Such an activity promotes quick organization and sequencing of relevant thoughts, encourages interesting and expressive presentations, and improves competence in speaking skills.

Students could warm-up by telling jokes, riddles, or tall tales. The intention is to lessen the inhibitions of the students, not to embarrass them. This spur-of-the-moment activity is not as easy as it may seem, so many options should be initially provided. Impromptu speaking can help to lessen the nervousness that results from prepared talks and provides additional experience in front of the class or a small group.

ACTIVITIES

1. The students could collect a variety of objects and put them into a big box. Each child is permitted to pick one object from the grab bag and must either describe it, make up a story about it, or relate it to something that happened to him.

2. Pretend you are a salesman. In an impromptu speech demonstrate and sell one of the following items to your audience.

   a. potato peeler
   b. shoe polish kit
   c. duck call
   d. hand drill
   e. dog choke collar
   f. pogo stick
   g. deluxe fly house for $250.00
   h. electric peanut butter and jelly spreader $150.00
   i. automatic stainless steel back scratcher $175.00
   j. deluxe four-speed automatic board eraser $220.00
   k. padded redwood stocks and pillories for discipline problems

3. Think about the sight, taste, touch and smell of one of the following:

   bacon
   dill pickles
   pop corn
   honey
   rye bread
   mint toothpick
   root beer
   barbecue sauce

   Now describe it to your classmates. How does it look? What does it feel like? What is its smell? How does it taste?

4. Have students write down a topic on a piece of paper. The slips are placed in a box and chosen by the other students. The students then provide an impromptu speech on the topic they have chosen.

   Examples:

   dogs
   airplane travel
   pop music
   superstition
   parades
   diets
   dentists
   foreign cars
   vacations
   first aid
   hobbies
   friends

5. Miscellaneous:

In two minutes or less introduce yourself to the class.

- Tell about your favorite book.
- Tell about your special hobby.
- Tell about your favorite pet or animal.
- Tell about your favorite sport.
- Tell about your favorite television show.
- Tell about your favorite food.
- Tell about the food you hate the most.
- Tell about your favorite record and why you like it.
- Tell about the song you hate the most. Tell why.
- Tell about your favorite person.

VIII. ORAL PRESENTATIONS WITH SCRIPTS

Using a script involves a prepared content for some form of presentation in front of an audience. Oral experiences with scripts are formal speeches, dramatic presentations, panel discussions, and debates.

A. Formal Speaking:

Nearly every speech-maker (1) has a subject, (2) knows his audience, (3) fits his speech to the length of time he has, (4) uses language that can be easily understood, and (5) usually writes his speech ahead of time and reads it as if it were being spoken for the first time, or makes notes of the written speech and speaks from these.

The primary purposes of speaking in front of a group are to lessen the personal fears that usually accompany such a task and to develop the ability to communicate orally. The only way a student will overcome his "stage-fright" is to have frequent experiences of speaking for brief periods of time in front of a group (1-2 minutes).

The teacher should not concern himself with such amenities as enunciation or word usage until the student has overcome any shyness he has and is able to develop his subject for presentation.

Formal speaking should not be tried unless other experiences in oral communication have been provided: small-group discussion, brainstorming, pantomime, and improvisations. The latter activities help to create a positive rapport between peers and provide for more interaction. Furthermore, avoid a concentrated period of time on formal speeches because the class could easily get bored.

Using a concrete subject such as in a demonstration speech or talking about something of intrinsic interest to the class are the most viable kinds of subjects.

Preparation for giving a talk involves the following basic steps:

1. Determine the subject and purpose of the speech:to inform, to entertain, to persuade.
2. Develop the content, keeping in mind the audience.
3. Outline the speech.
4. Practice the speech orally - either with a friend or by using a tape recorder.

5. Be certain that there is an interest-catching introduction, that the topic is developed clearly, and that the ending reiterates the main points or draws conclusions.

Students should be encouraged to use audio-visual aids to illustrate their talk.

Formal speeches are frequently less painful when they involve the results of some project such as a survey or a series of interviews.

Finally, the idea of formality should not be overstressed. The intent is to provide the experience of orally presenting prepared content in front of an audience.

B. Drama:

Drama furthers the goals of language learning, provides an opportunity to shape and handle feeling and energy, and tends to lessen behavior problems.

Drama involves enacted, scripted plays in front of an audience. However, polished stage performances before a strange audience is not the goal of dramatic activities. The educational benefits are derived from the process of writing scripts and enacting, not in being seen. In most cases the audience will be fellow classmates.

Experience in improvisation, pantomime, and role-playing are essential for effective dramatic presentations. They provide an awareness of basic dramatic elements and free the inhibitions (in a controlled manner) in front of an audience and with their peers. Students should perform these warm-up activities prior to attempting formal drama.

The drama period is not a time for sight reading. Rehearsed readings or memorized playlets help to avoid boring and dragged out readings and give a better sense of the drama.

Rehearsing a script has many benefits. The many close silent readings make the actor-reader think about the meaning and implications of what he is reading, and even forces his attention to the function of punctuation. Verbal growth is achieved when a student uses literary scripts by adults because they help him to possess a language that is not his own. In both rehearsing and directing scripts, one learns to fill out the text imaginatively: to inferentially relate dialogue, description, and narration.

Students should have frequent opportunity to write their own scripts as well as act them out. Scripting gives valuable experience in writing vernacular speech (dialogue) and description and narration (stage directions). Budding playwrights should begin with duologues, a drama consisting of just two interweaving voices, move to three-way dialogue, and then attempt short plays that involve a continuous scene unfolding in one place, limited to the time the action would take in real life, and contain no more than three or four characters.

Student plays are given trial readings in small groups, enacted, and printed up in anthologies that can be assigned for reading. Small groups discuss and edit the plays. Some scripts are selected, memorized, rehearsed, and performed. The teacher could also project a script for class reaction and discussion. If several groups memorize different scripts and perform the plays before the class, everyone can get involved and achieve a great deal of dramatic experience.

Plays are meant to be performed. Silent reading as an end in itself should be avoided because plays are incomplete texts and require more inference than fiction. However, plays are assigned for rehearsed oral reading or memorized acting. The silent reading thus becomes a preparation for enactment.

Plays Magazine contains many excellent scripts for student use. Copies of other plays are also available in the English office at the Curriculum Center.

C. Panel Discussion:

Panel discussions are small-group discussions occurring before an audience. The chief goal is to enlarge the students' ways of thinking. The general theory, as explained by James Moffett, is that people incorporate into themselves the ideas and arguments they hear, and that their future thinking, even when they are alone, reflects the external dialogues they have internalized.

A panel involves a moderator and three to five members. The moderator introduces the panel and the topic and sets and enforces the discussion guidelines. The opinions and ideas can be spontaneous or prepared. The nature of the topic will determine the extent of preparation. Each panel member has the opportunity to express his opinions concerning a given topic.

Panel members can be their real selves or they can assume a role. The latter case incorporates a dramatic activity.

Panel discussions can serve the following purposes:

1. to allow students to express ideas on a given topic.
2. to increase ability to read for a specific purpose and provide supportive evidence.
3. to increase student knowledge on a variety of subjects.
4. to organize thoughts in a coherent manner and present them within a specified time limit.
5. to improve listening.
6. to develop cooperative peer interaction.

The basic structure for a panel discussion is:

1. introduction of topic by the moderator.
2. statements of views by panel members within a specified time.
3. summation by panel members.
4. question and answer period by panel and class.
5. summation by moderator.

D. Debate:

A debate is a formal speaking situation in which two opposing ideas are presented and argued. These ideas represent possible solutions to a problem. Each team attempts to convince his audience that his idea is superior to all others.

Debates achieve the following:

1. allow students to express their ideas on a topic.
2. provide opportunities to differentiate between fact and opinion.
3. provide a purpose for research.
4. increase ability to read for a specific purpose.
5. show the need to use supporting evidence.
6. increases the ability to make judgments.
7. increases the ability to use language as a persuasive tool.
8. improves speaking and listening skills.

After the topic has been determined, each team begins its research. Each member is responsible for sections of the general topic. The sources for all information gathered should be carefully noted.

When preparing information, the following points should be kept in mind:

1. show a need for the proposed idea.
2. show the practicality of the idea.
3. show the benefits of the proposal.
4. provide evidence for your position - use pictures, graphs, facts, opinions of experts.

A debate team may be composed of several members, but usually there are two speakers for each side. The team presenting the positive position is called the Pro side; the team opposing the proposition and presenting a negative point of view is the Con side.

After the debate chairman reads the debate question and introduces the speakers, there is a set order for the debate:

1. First Pro (affirmative)
2. First Con (negative)
3. Second Pro
4. Second Con
5. First Con Summary
6. First Pro Summary
7. Second Con Summary
8. Second Pro Summary

Suggested topics for debate:

1. Resolved that hitchhiking should be made illegal.
2. Resolved that students caught cheating should be expelled from school.
3. Resolved that no price of admission for movies should exceed one dollar.
4. Resolved that corporal punishment in schools should be abolished.
5. Resolved that the manufacture and sale of cigarettes in this country should be prohibited.

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GENERAL INTRODUCTION TO COMPOSING

The purpose of writing or composing is to say something to someone with whom there is not immediate oral contact. Writing is a process of writing-about-something-for-someone. Writing is also a means by which a person discovers what he knows and feels about himself, other people, things and ideas. Through language he discovers that knowledge and communicates it to others. Therefore, when a student has learned to write better he has learned to think better.

Writing cannot be directly taught, but it can be learned through the actual experience of writing. A student must come to understand the need for writing and the problems inherent in his writing through the actual process of writing. The teacher's role is to set up conditions that will encourage the student to write and develop his ability to write. Pre-teaching general facts and theories about how people use language will not help a student learn to write.

What most children need most in composition is not drill on sentence and paragraph form. What they need is a tremendous amount of practice, first oral then written, in sorting out their knowledge so that they will understand what there is to say about a topic they are capable of treating. Principles of unity, of organization, of coherence, all depend upon such a basic skill as observing how two leaves are alike or how two animals differ from one another. The experiences must come first, then the association or differentiation, and after that the words, sentences, and compositional pattern.

The child needs to be encouraged to exploit his own personality - his likes, his dislikes, his idiosyncrasies, his environment, the relation and interaction of the two. The topics for his writing should be something that arises from his daily life and experiences, something that he shares with his peers. Effective writing results when the assignment is individual - when it lets students write about something they are interested in. The more involved the students are, the better the writing will be.

A variety of enriching activities and experiences, an awareness of one's own individuality, and understanding of the nature of language, and an ability to perceive relationships among ideas are basic to the development of skill in communicating.

To express ideas effectively in written language the learner

1. draws upon himself and his world for the content of his writing.

2. acquires habits of independence in the process of writing. He recognizes the need for information, factual or evaluative, and learns to acquire information from appropriate sources:
    - formulates ideas
    - states hypotheses
    - presents data
    - draws conclusions
3. uses in his writing a continuously expanding expressive vocabulary:
    - context clues
    - metaphor
    - connotation
    - precise word choice
    - specific words
4. acquires skill in using the conventions usually associated with written language:
    - varied sentence structure
    - spelling
    - punctuation
    - capitalization
    - standard forms
5. writes effectively at levels of competency commensurate with his level of ability:
    - defines his purpose for writing
    - organizes the content in terms of purpose
    - selects form, vocabulary, and structure in terms of purpose, content, and potential reader
    - judges the quality of his work, using appropriate criteria
    - revises his writing in terms of accepted criticism
    - values the product that represents his best effort
    - reveals increasing competency in writing

THE WRITING TEACHER'S SKILLS

The teacher's purpose is not so much to improve a particular composition as to help students become more self-critical and to improve their writing ability. The teacher who tells his pupils exactly what to do, gives precise assignments, and meticulously corrects each paper may actually prevent his students from learning to write.

The teacher of writing is a

1. Listener: The content must come from the student; a teacher should not tell him what to say. The teacher must listen to understand how the student perceives his world.

2. Coach: He provides individual attention, adapting the game plan to student abilities. He also creates a balance between creativity and discipline.

3. Diagnostician: He is a physician, not a judge. He should heal, not punish.

4. Flexible: He does not have a subject matter as does a physics, history, or math teacher. He has a few basic skills which he must repetitively communicate to the students. He must develop many ways of saying the same thing.

5. Writer: He should write the assignments he presents to his students and use hiw own writing as a subject for discussion when appropriate.

THE WRITING PROCESS

No matter what form a writer chooses, the process of composing is the same. The distinction between "creative" and "functional" writing is a myth. The writing act should not vary whether it is a poem, a play, a short story, an opinion paper, or a letter.

Pre-writing is everything that takes place before the first draft (about 80% of the writer's time). Students should not be expected to sit down immediately and write on a teacher-selected topic. Pre-writing may include brainstorming, discussion, note-taking, research, daydreaming, etc. A writer focuses on his subject, determines his audience and selects a form. It is also a time when he gathers his data and specifics that will help to develop his subject.

Writing is the act of producing a first draft. It is an experiment to see if what he wants to say will work. It is the fastest part of the process (10%) and the most difficult. It is the time when the writer commits his thoughts to paper in a specific but tentative form.

Rewriting is rethinking and redesigning. It should not be used for correcting mistakes only. That idea can really destroy the value of rewriting. The writer rereads his entire piece to reconsider the effectiveness of what he has written. The writer makes additions, deletions, revisions, and clarification.

The above process should not be seen as a mechanical approach. It is fluid and flexible.

The writing teacher must judge how much time or emphasis should be placed on each phase for a particular writing task. Revision, for example, should be what a student decides to do after the teacher has demonstrated its value. Not everyone has to rewrite every time.

The writing teacher is in continual touch with the student and his subject during the writing process. There is also a continuous interchange between students to provide mutual assistance. The writing class thus becomes a workshop in which each student shares through small group and class publishing individual problems and solutions.

OBJECTIVES

Pre-Writing:

1. To realize that everything he has experienced, thought, or felt is a source of material for composition.
2. To engage in pre-writing activities, especially oral brainstorming in small groups and with the whole class.
3. To utilize concrete objects as writing stimuli.
4. To establish an audience for each writing task and to write for a diversity of audiences.

Writing:

5. To be specific and concrete in developing written content.
6. To use basic writing skills to communicate effectively.
7. To edit each other's papers.

Rewriting:

8. To engage in revision as a continuous part of the writing process.
9. To develop self-editing skills.
10. To publish written products frequently and in a variety of ways.

1. TO REALIZE THAT EVERYTHING HE HAS EXPERIENCED, THOUGHT, OR FELT IS A SOURCE OF MATERIAL FOR COMPOSITION.

Students frequently express the loss of having anything to say or write. This feeling stems from a misunderstanding about what is a good subject for writing. There is all too often the thought that a subject must be spectacular, dramatic, and overflowing with imagination.

The teacher needs to show the student that whether he is writing a story, a poem, or an opinion paper, the subject and content are best when they are derived from his personal experience and knowledge. What is he interested in? What is important to him? His relations with a grandparent or a pet, his attitude about younger brothers, his feelings about clothes, or his interest in sports are all potential subjects for his writing.

2. TO ENGAGE IN PRE-WRITING ACTIVITIES, [illegible]LLY ORAL BRAINSTORMING IN SMALL GROUPS AND WITH THE WHOLE CLASS.

Subjects for writing do not come automatically. Pre-writing activities help students to focus on a subject and develop some preliminary thinking about that subject. Before beginning to write compositions, students need to have a variety of experiences to enable them to have content to write about which is very real to them. Furthermore, teachers and other students need to react continuously to each other's writing during this process.

Some pre-writing stimuli are:

Grouptalk
Role Playing
Interviewing
Reading
News Reporting
Brainstorming
Audiotapes
Records
Television Tapes
Films
Slides
Cartoons
Mounted Visuals

NOTE: Refer to pages 21-22 for specifics on Brainstorming.

ACTIVITIES

1. Neighborhood News:

Your neighborhood - its people, its streets and its homes - is chock-full of resources to learn from and about. The exploration for our class consisted of twenty to thirty-minute neighborhood walks each school day for three or four weeks. Each walk was preceded with a discussion and preparation of a plan of action. Plans for a day included such activities as finding and/or investigating stores, street signs, living things, means of transportation, community helpers, houses and house numbers, colorful things, and whatever else the class's collective intelligence could define.

During each of the walks, students carried notebooks, pencils and cameras. Follow-up discussions about feelings and discoveries were tape recorded and written up for a daily class newspaper, "The Neighborhood News." Also published in the newspaper were drawings, stories, and poems related to the walks.

Everything discovered on the walks was also inscribed on a class-made map. Houses, fire hydrants, stores, telephone poles - all were drawn in on a daily basis.

2. Writer's File Box:

Despite their widely varied experiences both in and out of the classroom, students often announce that they have nothing to write about when it's time for a free writing assignment. To help them overcome this "writer's block," we have borrowed a technique from professional writers.

Every student maintains an idea file box at his desk. The box is stocked with three-by-five-inch cards. Whenever the student is struck by an interesting thought, he or she makes a brief note of it, dates it and drops it into the file box.

Later, when it's time for writing, the student can flip through the cards. Very often the student will find some idea there that will spark a story, a poem or a nonfiction research piece.

The approach not only helps break writer's block, it also teaches students a work habit which will be useful in future years.

3. TO UTILIZE CONCRETE OBJECTS AS WRITING STIMULI.

Writing involves perception. A student's awareness or perception can be stimulated through games and exercises which show him the fun of seeing, hearing, smelling, tasting, and teaching. By being more sensually aware, the student develops his content in a more specific manner and creates a more interesting piece of writing.

The goal here, however, is not pure descriptive writing. Being specific and concrete is a part of all kinds of writing because it means being clearer and more exact in the development of a subject.

ACTIVITIES

1. Use the environment to encourage writing:

   - a broken string of red beads
   - a scuffed and worn pair of men's shoes
   - a bird's feather
   - thin lemon slices
   - nutmeg
   - a spoon, etc.

   Ask questions about the objects that will stimulate both real and imaginary responses:

   Who might have owned the string of beads? How did they break?

   What are the many uses of a spoon? What if the spoon were larger than you are?

2. Talk about rain. Look out the window and note the effects of rain. Think of the feel of rain against your face, of an umbrella being pulled inside out, and of mud.

3. Awareness:

   Set aside a time each day for awareness discussions. Ask questions to get things going. Record some of the responses for future writing stimulators. Many questions can be repeated from time to time since they provoke sensory involvement.

   a. Sight Questions:

      What is the largest thing you have ever seen? Smallest? Prettiest? Ugliest? Brightest? Darkest?

      What can you see out of your bedroom window? Kitchen? Living room? School room?

      What can you see around the school? At the market? At your friend's house? At the beach? In the woods? In the sky?

      What is your favorite color? What is red? Other colors? How do colors make you feel?

      What color are your mother's eyes? Father's? Sister's? Brother's? Best Friend's?

      What are the colors of fall? Winter? Spring? Summer?

      What did you have for dinner last night: Tell how the food looked. Colors? Textures?

What did you see on your way to school?

Close your eyes. What is the last thing you remember seeing as you left your house this morning? Last night before you went to sleep?

b. Sound Questions:

What is the loudest noise you have ever heard? Softest? Most pleasing? Most unpleasant?

What sounds make you nervous? Sad? Happy?

What are the sounds of Christmas? Fourth of July? Your birthday?

What sounds do you hear in the evening? Morning? On the playground? In the cafeteria? In the classroom?

What is your favorite sound? How does it make you feel?

What sounds do dogs make? Cats? Other animals?

What makes a crunching sound? Screeching? Crackling? Slithery? Musical? Rustling?

What sounds do you hear in the supermarket? Gas station? Library?

c. Smell Questions:

What have you smelled that would make a good perfume?

What are the smells of the beach? The woods? Your favorite eating place? The circus? The doctor's office? The candy store? Bakery? A flower garden?

What smells warn us of danger? Of happy times? Of unhappy times?

What does grass smell like? A rose? Dry leaves?

What are some smells of the night? After a rain? At noon during a hot day? Do smells change with the temperature?

What do clean sheets smell like? A Laundromat? A dusty room? A dusted room? Before and after using air-freshener?

d. Taste Questions:

What is your favorite food? Tell how it tastes. What is the taste of your favorite drink?

What tastes sweet? Sour? Salty? Mellow? Sharp? Bitter?

Can you think of things that are combinations of these types of tastes? (Sweet and sour, sweet and salty)

How does smell give you a hint to what something tastes like? Do smells sometimes fool you?

Do some foods make you think of certain places or things that happened? Why? What are they?

e. Touch Questions:

What things are pleasant to touch? Unpleasant?

What feels wet? Dry? Hot? Cold? Rough? Soft? Hard? Smooth? Fuzzy? Squishy?

What things have you touched that make you shiver?

What things can you name by feeling them in the dark?

How can you tell the difference between stone and wood by touching them?

How could you experience a sculpture if you were blind? What would braille be like?

What does it feel like to make something from clay? Mud? Bread dough?

How do your clothes feel on you?

Awareness is sharpened when we provide experiences which help children focus on one sensory concept at a time. If we were to lose our sight, all of our other senses would be enhanced. So, if we concentrate on developing one single sense, our total experience is broadened as well.

f. Looking Experiences:

Look around the classroom.

What colors do you see? What shades of color?
What textures do you see? What is texture?
What shapes do we see? What patterns?
What things could you draw a picture of?
What would be interesting to describe in words?

Take a short walk around the school grounds. Repeat awareness questions used for classroom. What new colors, shapes, patterns, and inspirational subjects did you see?

Concentrate on looking intensely at one thing -- a vine-covered fence, a tree, a building, a pile of leaves, or a single flower. What parts did you see? What were the colors of the parts? Shapes? How many petals did the flower have? What were they like? How many leaves? Tell about the other parts: what words can you think of to describe the flower? List these according to categories: color words, shape words, size words, texture words, how-it-makes-me-feel words.

Gather a sufficient amount of small stakes and string to allow each student to stake out a square foot plot of ground in a field of grass. Have him make a thorough investigation of this plot. What did you find? Make lists of these things.

Follow-up: draw a picture of one discovery. Write a description under the picture.

4. Use the filmstrip See It and Write (Guidance Associates). Refer to the Teacher's Manual enclosed in the box.

4. TO ESTABLISH AN AUDIENCE FOR EACH WRITING TASK AND TO WRITE FOR A DIVERSITY OF AUDIENCES.

The student needs an audience because the essence of writing is communicating to someone else. At first the teacher -- a good listener and sympathetic reader -- is the audience. However, other audiences are necessary. Writing for Time is not the same as writing for My Weekly Reader. A student speaks differently to his teacher than he does to his best friend. The variation in language is a natural and necessary phenomenon.

A writer's choice of words, selection of details, and style will all vary, depending on his audience.

The student should write for other teachers, for his classmates, for his parents, for people from other countries, and for older or younger relatives. An audience is automatic in personal and business letters, but it also needs to be an essential part of other writing as well.

5. TO BE SPECIFIC AND CONCRETE IN DEVELOPING WRITTEN CONTENT.

A major problem for young writers is the lack of development in their content. Being general or making broad statements about a subject may be easier but it is not clearer nor is it interesting to a reader. The more specific the communication the less possibility there is for ambiguity and misunderstanding.

If a student is thoroughly engaged in pre-writing activities, he has begun the process of developing his content. In addition, the more aware he is of his senses, the more concrete his writing will be, both in prose and verse. Explaining reasons, including facts, using names, and selecting the right word for the context are some of the ways a writer can be more specific.

"Show, don't tell" is a phrase writing teachers often use. "Harvey is an unpleasant person" is telling. However, "Harvey is always biting his nails" is showing. Being unpleasant is a general condition. What is unpleasant to one person may not be unpleasant to another. The writer needs to explain exactly in what way-he considers Harvey unpleasant. By doing so he has become specific and communicated more clearly.

Being able to distinguish between specific and general, and concrete and abstract is necessary when discussing the development of content. Teachers also need to point out the relative nature of being specific.

Frequently a student's subject is too broad or general or the time period is too long. He needs to learn how to focus in on a topic of a limited nature. For example, instead of writing about "hobbies," have the student write about a specific hobby. Instead of "friends," write about a particular friend. Rather than write a story that extends over a two-week time period, limit the narrative to a day or a few hours. When a writer limits time and space he paradoxically gains room for an abundance of details.

Those Noisy Squirrels

A.

I can hear them in the attic at night. They make lots of noise. They wake me up. The squirrels run around above us. They run up and down in the walls, too. Last week they chewed one of our magazines. They ate a sponge in the bathroom. They found a box of cereal in the kitchen. They are funny little beasts.

B.

I can hear squirrels in the attic at night. They scratch and scrape and knock over boxes. They wake me up. The squirrels scamper around for many hours. They run up and down in the walls, too. Last week they broke through a screen window downstairs, and they chewed our *TV Guide*. They munched on a dry sponge in the bathroom. Then they tipped over a box of Rice Krispies in the kitchen. Squirrels are frisky little rascals.

Do you see the difference?

6. TO USE BASIC WRITING SKILLS TO COMMUNICATE EFFECTIVELY.

Refer to the following sections:

Sentence and Paragraph Development

Punctuation and Capitalization

Spelling

7. TO EDIT EACH OTHER'S PAPERS.

Students should work in pairs or small groups of four or five. Papers should be exchanged or read to each other and oral or written comments made. Frequently when a student reads his paper out loud he automatically discovers many problems or omissions that he was not conscious of in his silent reading.

Responding to each other's writing at this stage is intended to be a positive way of improving student writing. Students sharpen their critical reading skills, discuss writing concepts, and act as teachers to each other. While the students work in pairs or small groups, the teacher sits in with a group or provides some needed individual assistance.

Papers at this stage are still rough drafts. The peer interaction is intended to assist students prior to completing the final copy.

8. TO ENGAGE IN REVISION AS A CONTINUOUS PART OF THE WRITING PROCESS.

Revision is not recopying. Revision could mean restructuring content, adding content, deleting content - all of which could be accomplished on the original rough draft. Revision is a result of the feedback a student gets from fellow classmates and the teacher. Actually revising takes place throughout the composing process - changing the word "munched" for "ate" is a revision. That change could have occurred a moment after the student first wrote "ate."

It is possible that a paper needs no revising. It should also be understood that given a particular assignment or the attitude of a student, revising would be detrimental. Sometimes revision is best when a student has set the rough draft aside for several days or weeks; then he can return to it with a more objective and fresher attitude.

Revising is a matter of attitude. When a paper has an audience, the writer has an automatic need to revise. Student writers need to see that revising is of practical value because it is an essential step in improving their writing ability.

9. TO DEVELOP SELF-EDITING SKILLS.

Self-editing is a complement to peer-editing in teams and in small groups. The individual needs to apply his perceptions to his own paper and to assess the response of his peers and teacher. Self-editing especially comes into play when the student is making his concluding decisions in the process of completing his finished product.

Most language arts teachers feel they have a responsibility to correct every paper a student writes, although few art teachers feel they must sketch each student's landscape and few music teachers play each student's tuba.

And why shouldn't you bleed with red pencil all over the papers? Consider these positions:

The student has to learn to write. If you do his writing for him, you will learn writing but he won't.

In writing there isn't any "correct." There are choices the student writer can make. Some are better than others, in your opinion. You may suggest several choices to him.

> iceboat moved (sailed? glided? flew? sped?) across
> the frozen lake

He must write in his own voice, not yours. It is too easy for him to imitate you and not to hear his own voice.

Most problems on drafts can not be solved with line-by-line correction. When you correct the spelling - and the real problem is that the student hasn't a subject, or his paper is underdeveloped, or it bounces around on too many points, or it has any of the other many problems faced by writers - you keep the student and yourself from facing the real problems of subject, development, organization, and so on.

Once in a while a few of the best papers will benefit from your editing, as long as you edit a small part of the paper and then show the student only a few of thechoices you might make. Most of your ineffective papers, of course, aren't anywhere near the final stage of writing - the stage when editing makes sense.

Your students can't write? Perhaps it is because they have had conscientious teachers who have carefully corrected every paper.

10. TO PUBLISH WRITTEN PRODUCTS FREQUENTLY AND IN A VARIETY OF WAYS.

Publication should be understood in the broad sense of that word. Little interest can be developed for writing unless that writing involves some goal beyond itself. A real audience and/or some product resulting from the writing are prime motivational factors.

Writing can result in dramatizations, puppet shows, debates, making kites, a school newspaper or magazine, or an 8mm film. Students could make up special bulletin boards to display their writing and make their own anthologies which can be added to the classroom library. Sending letters about real issues to real people or agencies is another form of publication.

Written work that is "published" in a public manner - that is, as a mailed letter, a classroom book, or a bulletin-board display, etc. should be neatly copied prior to publication. The reason is that these publications become models for other student's writings and it is necessary not only to set high standards of neatness but, most of all, high standards in the craft of writing.

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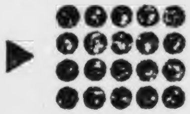
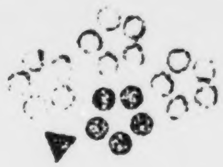
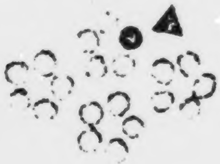
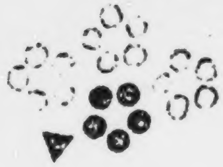
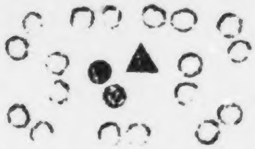
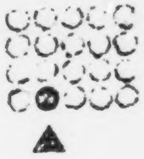
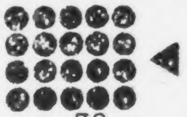
A MODEL FOR THE COMPOSING PROCESS

Teacher ▲		**Pupils** ○
The teacher works with the class as a whole.	1. Whole-class Brainstorming. 	The pupils work with the teacher as a member of the class.
The teacher works with the class broken into small teams.	2. Team Brainstorming. 	The pupils work with other pupils as a member of a 5-pupil team of mixed ability.
The teacher works with individual pupils	3. Individual Writing. 	The pupils work alone or with the teacher.
The teacher works with small teams.	4. Group Reading. 	The pupils work with other pupils as a member of a 5-pupil team of mixed ability.
The teacher works with pairs of pupils.	5. Paired Proofreading. 	The pupils work with another team-mate of like ability.
The teacher works with individual pupils.	6. Individual Correcting. 	The pupils work alone or with the teacher.
The teacher works with the class as a whole.	7. Whole-class Reading. 	The pupils work with the teacher as a member of the class.

RESPONDING TO STUDENT WRITING

Several studies comparing peer-correction and teacher-correction have been inconclusive regarding the writing achievement of students. Nevertheless, the major disadvantage to teacher correction is that it involves eight times as many hours. Therefore, using the peer-correction method should result in at least equal student achievement plus allow for more writing due to the increased efficiency in correcting or responding to papers.

In the writing class, students do most of their writing in class while the teacher provides small group and individual assistance. Students simultaneously help each other in content and mechanics.

Peer-correction methods are characterized by three basic components:

1. Students are trained to be editors: involves developmental practice through teacher demonstration and class discussion.

2. "Fixed" focus is maintained on a specific writing skill: emphasize a major skill or problem for each writing assignment.

3. Using a check list or guide sheet for major writing elements as well as for spelling and mechanics serves as a continuous reminder for student editors.

Peer-editing need not be an exclusive method nor a continuous method. You may want to use it only for preliminary drafts.

Teacher-response to papers can be further effected by employing a plan similar to the following. At least once a month each student should experience the following kinds of responses.

1. Teacher conference: face-to-face, five to eight minute discussion.

2. Tape record comments: according to one study this method improved mechanics and content more than written comments alone. Students take turns listening to your comments during class.

3. Extensive written comments: emphasizing content and thought more than but not exclusive of mechanics and spelling.

4. "Fixed Focus" response: identify major writing problem and read paper with this one point in mind.

In other words, for each group of papers, you would respond in one of the above methods for one-quarter of the class.

Another method involves a general reading by the teacher of all papers. Basic problems and examples of effective writing are selected. These can be duplicated or shown on an overhead projector for class discussion and teaching the following day.

Finally, writing folders in which students collect all their papers for the current school year and their best papers from previous years effectively instills the notion of writing as a process. Thus it is important to avoid the idea that writing can be taught in a given three or four weeks and discarded for the rest of the year. Students need to see their own growth over a semester or year. Content of the writing folders can be used for revising, checking improvement, storing of ideas for new compositions, and evaluation of improvement based on a long term view.

NARRATIVE AND NON-NARRATIVE WRITING

Narration means the telling or retelling of an event or story. A narrative is a sequence of actions, usually in chronological order, involving characters who are confronting some kind of problem. People (characters - could be animals), action - physical or mental (plot-dilemma), and place (setting) are the essential ingredients.

Narratives are either imaginary (fiction) or real (non-fiction). The story, in other words, is either a creation of one's imagination or a retelling of an actual personal experience.

Narratives include plays, tall tales, biography, autobiography, and narrative poems.

Non-Narrative pertains to all other kinds of writing not described above. Describing people and scenes, expressing opinions and attitudes, arguing for a point of view, explaining how something is made, writing personal and business letters, and reporting news events are some of the options in this category. This type of writing is usually considered practical or functional. It is the dominant kind of writing in the life of a student or adult.

Non-narrative writing is the most effective vehicle for teaching central ideas, general and specific, paragraph organization, transitional devices, and logical order.

The distinction between narrative and non-narrative writing is intended for the teacher's understanding only. The teacher needs to insure that all kinds of writing occur in the classroom and not to overemphasize one or the other.

All kinds of writing are creative - all draw upon the writer's imaginative powers and his skill in using language. Furthermore, the previously described writing process is applicable to all forms of writing and composing.

NARRATIVE ACTIVITIES

1. Utilize "story starters" in the writing center or in brainstorming situations:

   a. While exploring the attic to an old house, Bill, smelling smoke, rushes to the door, and finds it locked.

      (1) List all the reasons that explain Bill's being in the attic.

      (2) Make a list of all the people, besides Bill, who might be in this story.

      (3) When might this story take place?

      (4) List all the different kinds of weather that might be possible at this time.

      (5) Where could the old house be located?

   b. Jim awakened suddenly. The room was flooded with red light. In the distance he could hear the scream of sirens.

      (1) Who else could be in that story besides Jim?

      (2) When might this happen?

      (3) Where could he be?

      (4) What has happened and what will happen?

2. A suggestion for the writing center or bulletin board:

Recipe for a Narrative

(1) Take one main character.

(2) Add a few other characters.

(3) Mix them together in a setting - a railroad underpass, a faraway planet, a forest of toadstools, or in some other place.

(4) Stir up a problem or challenge for the main character to face.

(5) In a sequence of events, show the main character trying - but failing - to solve the problem or meet the challenge.

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(6) Let the events simmer, gradually bringing them to a boiling point, or climax. This is the time the main character makes his final attempt at overcoming the problem or challenge. Most often the character succeeds.

(7) Cool quickly, with a fast ending.

Writers use this basic recipe to cook up entertaining narratives, or stories. Each narrative turns out differently, of course, because each writer adds extra-special ingredients - his imagination and his skill with language.

As the recipe shows -- and as you know from the stories you have read - a narrative is made up of a sequence of events. One thing happens, then another, and another, and so on. Time holds the events together.

3. Group construction of a story can be playful and unpredictable. It has in it elements of collage, mural painting and story telling. The actual "event" will have the children cooperate in building a story out of photographs, paint, crayons and found objects.

To prepare for the experience, tack a long piece of wrapping paper to the bulletin board or chalkboard as if you were setting up for a mural. Gather, or have the children collect, a large stock of pictures from magazines, or from personal (but expendable) photo collections.

The photos can be spread out on tables so that all the students can become familiar with them. As an alternative, each child can choose or be given several photos to use in the activity.

Someone might start things off with a photo of a family, pasting it on the left side of the paper. "This is Sam," the student says as he or she taps a child in the photo. "And this is Sam's family at home."

A second child, inspired by the first, comes up with a photo of a school, pasting it under the first photo and saying, "This is the school Sam goes to," and then painting a path from Sam to the school.

Children take their turns as they see ways to tie in given photos to the flow of the story.

By large and small steps, the pageant develops as each child adds whatever makes sense to him or her.

In case the story moves in a direction in which there happen to be no photographs immediately available, there are several options. Students can hunt for additional photos, or they can draw in the necessary elements. In a pinch, you can have the students empty their pockets or search in their desks for some real objects - a key, a piece of string, a comb - that can be fastened right onto the mural.

If the teacher records the story as it is told, the tape can later be enjoyed by visitors as well as by the children themselves. The total work, in fact, can be sent on a traveling show around the school.

4. Favorite story characters seem like real people, don't they? You feel as if you know them well. What is often fascinating to realize is that, in most cases, each character began as a small flicker of an idea in a writer's mind. The writer used specifics to mold his idea into a person who acted in a believable way.

   Do what many writers do. Build up a file on the character - not a real person but someone who might be real, someone similar to persons you recognize.

   Name

   Name your character. Give him or her a realistic name: Judith Milton, Saul Greenberg, Pablo Garcia. Avoid fanciful names such as Josephur Huddledump, Flight B. Airspray, and the like.

   Vital Statistics

   List your character's age, height, weight, and so on.

   Physical Description

   Describe what your character looks like. Be specific. How does he walk, sit, run, stand? What does he wear? Is he neat or sloppy?

   Activities

   What does he do for fun? What does he hate doing?

   Distinctive Characteristics

   What traits, or characteristics, does he have that make him different from other people? Is he a dreamer? Does he talk to himself? Is he very shy? Does he have an uncontrollable giggle? Does he refuse to wear socks?

Surroundings

Where does he live? What's it like in the rooms, on the streets, or wherever he spends much of his time? Which places does he visit quite often?

Keep adding other cards and specifics to a file box. Each new specific will help you create a person who will begin to seem very real to you. Your character may begin to walk out of your file and into your everyday world. At a time you least expect it, you may hear him talk and see him do things. When that happens, you may have the start of a story or even a book.

NON-NARRATIVE ACTIVITIES

1. Choose a Just Suppose question. Write or draw what you think might happen.

   a. What would happen if your shadows became real?
   b. What do you suppose would happen if there was no night?
   c. What do you suppose would happen if one morning there was no gravity?
   d. What do you suppose would happen if you could become invisible?
   e. What do you suppose would happen if a spaceship from another planet landed in the schoolyard?
   f. What would happen if the wind never blew?
   g. What would happen if the sun suddenly cooled off?
   h. What do you suppose would happen if everybody stopped working?
   i. What do you suppose would happen if everyone loved everyone else?

2. Three or four teams prepare letters to be sent to a child who is absent because of illness. Each child jots down on a sheet of paper things that he would like to say, and the teams then convene to discuss the important things to put in the letter. Each child selects one idea that he is to write in paragraph form on his writing paper. The team then arranges the paragraphs in proper sequence, and every child writes his own paragraph on the long sheet of paper. Group proofreading is done, and then each team member signs the letter. The children could illustrate their own paragraphs or one or two children could be selected from the group to be the "illustrators" for the entire letter.

   A pupil-leader may need to be selected in order to make final assignments of paragraph topics and the sequence of the paragraphs.

3. Scoop the Big Story. Type up that zinger of a feature. Step into the shoes of the journalist. See how you might like to work on a newspaper, magazine, or other publication.

   Interview an older person about a hobby or skill that may soon disappear from our country. Or talk to the person about what he or she remembers from childhood.

   Make up a fact sheet of twenty or thirty statements about an event. Ditto and hand out the sheets to a group of volunteer classmate-reporters. See how each reporter turns out a different story from the same set of facts. Post the stories, or put them on overhead transparencies. Talk about them. Discuss the differences and their causes.

Write to your local newspaper photo editor to see if the editor has some extra photographs that can be sent to you. Write eye-catching captions to explain each photo. Hold a contest for the best caption. If you cannot get unused photos, improve upon captions for photos you cut from newspapers and magazines.

Make a catalog of items that may one day look like antiques to your great grandchildren. Write a brief description or word picture, about each item.

Learn more about careers in journalism by getting library books marked 070.

4. Make up your own challenge.

Think up your own project. Make it exciting. Make it test your wits. For example, you might want to:

- Tape-record four or five classmates, each speaking for fifteen or thirty seconds. Write out what each said. Then see how many times little words such as a, an, then, and, so, and others were used by the speakers.

- Read all you can about knights, pirates in petticoats, astronauts, or other people. Write a diary, making believe you are one of them.

- Make up a game your classmates could play indoors or out. Write directions for it.

- Build a radio.

- Write a song - words and music!

- Design a bulletin board telling about new books in the school library.

- Make up and run off copies of a crossword puzzle.

- Track down the meanings of the words of early American folksongs.

- Form a class club and write a constitution for it.

- Draw and explain a model of a communications satellite.

- Rub and study epitaphs on old, old tombstones.

Do your project by yourself or with some classmates. But make sure it is a project that will help you find out something you don't already know. Make it something that stretches the muscles of your mind, something that's fun.

Later, you may want to write your challenge on a piece of paper or cardboard. Or, you might write your challenge on the back of one of these cards. Then everybody can share your good idea.

5. Compile a classroom reference book.

- Which football player holds the record for the most punt returns?
- What is the deepest cave in the world?
- Where did we get the term wild-goose chase?
- How long does a cobra live?
- What's Mankala?

Books in which you can quickly get answers to these and other questions are called reference books. You do not read them straight through, but you refer to them to find the fact(s) you're hunting for. The entries, or items, in a reference book are usually arranged in ABC order.

A dictionary, an encyclopedia, an almanac (a book of information given in terms of numbers) and an atlas (a book of maps) are common kinds of references.

There are special reference books, too. You and some classmates might enjoy compiling one. It might tell about:

Who's Who in Our Classroom
Local Landmarks
Superstitions in Sports
Curious Facts
African Instruments
Chinese Recipes
Facts About Our School's Population
Car Terms
Airplanes Through the Years

Choose your own subject and find out all you can about it. Hold interviews. Write letters for information. Scour the library. With your teacher's OK, design question sheets to be filled for exactness. Take photographs. Make drawings, diagrams, charts, maps, or other tools.

Put facts about each entry on a separate piece of paper or large index card. Keep the entries in alphabetical order.

After collecting as much information as possible, condense, or reduce, it into short, specific-packed statements. If possible, typewrite or write each entry on a piece of looseleaf paper. Then you will be able to add easily to a looseleaf reference book, by inserting each new page alphabetically.

Display your book in the school or nearby library. Enjoy watching others refer to it.

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POETRY WRITING

The poetic elements of rhythm and rhyme have been a part of every child's experience. Cradle songs and nursery rhymes are familiar to children long before they enter school. The similarities to music are another reason for its popularity with children. Teachers can capitalize on this interest and enjoy poetry with the class for its own sake as well as for the many language concepts and activities that can be generated through poetry.

Teachers should frequently read or play recordings of poetry to their classes. Reciting poems in unison and other forms of choral speaking are the next kinds of preparatory experiences to writing. Books of poetry should be available in each classroom. Poetry posters will also reenforce an awareness of the poetic forms and content.

In addition to rhythm and rhyme, figurative language and imagery are essential elements in poetry. Using metaphors and similes and descriptions that appeal to the various senses can add depth to a student's writing. In addition, students should be aware that not all poetry rhymes and that the reader of poetry follows the usual punctuation conventions of written prose.

The writing of poetry can begin with whole class writing, utilizing brainstorming techniques and the other elements of the composing process. Although students enjoy writing according to certain patterns or forms, poetic techniques and analysis are not important at this level. The basic goal is to create a positive response to poetry.

Regular Lyrics:

Color

What is the difference

This Tooth

I jiggled it

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

Eve Merriam

Lee Bennett Hopkins

Mummy Slept Late and Daddy Fixed Breakfast

Daddy fixed breakfast.

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

John Ciardi

Limerick:

Sometimes a limerick is referred to as nonsense verse. It is composed of five lines, each having end rhyme.

- Lines 1 and 2 rhyme and have three beats.
- Lines 3 and 4 rhyme and have two beats.
- Line 5 rhymes with 1 and 2.

There was an old woman named Snow
Who couldn't get flowers to grow;
She planted some seeds
But grew only weeks;
What happened I really don't know.

Diamanté

A "Diamanté " is a seven-line poem in the shape of a diamond.

Line 1: a noun.
Line 2: two adjectives describing the noun.
Line 3: three-participles (words that end in -ing).
Line 4: four nouns related to the subject.
Line 5: three participles indicating change or development of the subject.
Line 6: two adjectives carrying the idea of change or development.
Line 7: a noun that is opposite of the subject.

Car
Shiny, new
Cruising, stopping, revving
Driver, friends - admires, darers
Racing, cornering, skidding
Crumpled, bloody
Wreck.

Haiku:

Haiku is a short verse form with three nonrhyming lines. It is highly suggestive and focuses on some aspect of nature. In the original Japanese form, the three lines have a total of seventeen syllables (5-7-5).

Goldfish in a bowl
Swimming day and night
Never arriving.

Tanka:

Tanka typically deals with a season of the year. The five lines of the tanka strictly measure 5-7-5-7-7 syllables. But in English, it could consist of five short lines without any specific number of syllables.

The snow falls gently
Over the land and on us.
It glides through the air
Like moths flying in the sun
And lands all over the earth.

Cinquain:

A five-line lyric form in the following pattern:

Line 1: a noun.
Line 2: two adjectives, separated by a comma.
Line 3: three verbs that tell what the noun on the first line does.
Line 4: a thought about the noun - a short phrase.
Line 5: repeat the word from line one or use a synonym or related word.

Trees
Shady, bare
Branching, blooming, growing
They eat your kites.
Trees.

Concrete Poetry:

Concrete poems create an actual picture or form on the page. The form and the words work together to communicate the meaning of the poem.

Space into upward quietly go waves shock some

As the supersonic jet sweeps aside the air

Lower and down racing go waves shock some and

A
Big
Boom

SENTENCE AND PARAGRAPH DEVELOPMENT

Sentences:

Writing and understanding the elements of a sentence are not difficult tasks if we draw on the already-present structures in oral language and reading. While oral language usage does not always involve complete sentence structures as in written language, the basic elements and the syntax are already present. Therefore, continued purposeful use of oral language instruction is essential.

It is more often than not a fruitless task to teach in terms of "making sense" or "complete thought." Such phrases have meaning only after a student understands the nature of a sentence. A word "makes sense" and, in many contexts, a phrase can be a "complete thought."

Two elements are characteristic of every sentence (actually for every level of composition): (1) who or what is it about? (actor) and (2) what does it say about him? (action) The "it" refers to the group of words being read or written. If a student can ask himself those two questions, he has the foundation for sentence writing. Simple sentences make one statement about the "who" or "what."

A student's written language needs to keep pace with his conceptual development. As his thinking becomes more complex and sophisticated, he needs a written language of equal complexity to communicate his thoughts.

Sentence modification means that a student adds words to a basic sentence to make his meaning clearer. Coordination refers to the skill of combining sentences of equal importance that have a close relationship with each other using words like "and" or "but." Subordination involves greater complexity because causal or temporal relationship is expressed with thoughts of unequal syntactic value by using words such as "when," "after," "because," "if," etc. This level of syntax is not unknown to students because their oral language will reveal continuous use of such expressions.

The important element is not the abstract understanding (that's the teacher's job) but the ability to use a variety of effective sentence structures in his paragraphs and compositions. A student's oral development will reveal to the teacher whether or not he is capable of writing more sophisticated sentences.

The primary concern is that students write clear sentences of their own. Exercises or workbook drills have limited value, if any at all. Learning how to write sentences should occur when students need to write sentences. The more writing that is done, the greater the improvement in written expression.

Even though some direct teaching is necessary, it should be limited and positive. Direct teaching should immediately precede or follow a writing activity. Proofreading will also aid students. Individual assistance during the writing process will be significantly more beneficial than drills or exercises.

Be positive. Emphasize acceptable sentence models and use activities that emphasize original productions.

Sentence Writing Objectives:

1. To write clear and complete sentences.
2. To learn to combine and arrange sentences to communicate more sophisticated thinking.
3. To use a variety of sentence patterns in written compositions.

Paragraph:

When a student begins to develop his content, he should be aware not only of the physical form of the paragraph but also of the essential quality of unity. It is usually an easy task to get students to indent their first line, but it is more difficult for them to know when to begin a new paragraph. The number of sentences is immaterial. What matters is the subject or idea.

Each paragraph focuses on one point or idea related to the general subject. When the writer wants to make a new point, he uses another paragraph. This structure assists the reader's understanding of the writer's ideas. This principle is usually more easily comprehended in non-narrative writing.

Before a student can be expected to write multi-paragraph papers, he will need to have demonstrated the ability to develop extensive content, distinguish between general and specific, and to identify main ideas and supporting details.

Reasons for starting new paragraphs:

a. change of subject
b. change of time
c. change of viewpoint
d. change of place
e. change of emphasis
f. change in speaker

Unity is the first quality of an effective paragraph. Is there one main idea? Do all the sentences relate to that main idea?

Coherence is the second quality. The sentences need to be organized in such a way that they communicate the idea clearly. Do the thoughts proceed logically or chronologically?

Transitions are words that create coherence - between sentences and between paragraphs. The following words are some of the most common transitions that assist the smooth flow of ideas.

however
for example
next
then
on the other hand
therefore
as a result
meanwhile

for instance
of course
as a matter of fact
actually
yet
still
at the same time
too, also .... etc.

Paragraph Objectives:

1. To maintain unity in a paragraph.
2. To write coherent paragraphs.
3. To use transitional words effectively.
4. To write multi-paragraph compositions (Grade 6).
5. To separate paragraphs according to standard conventions.

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ACTIVITIES

1. Oral Activities for Sentence Improvement:

A major problem in teaching effective sentence construction is the difference between the teacher's knowledge of concepts and terminology and the student's knowledge. It is possible to eliminate terminology and analysis and still improve sentence quality and variety. Base your instruction on oral drill.

In each of the following three areas -- sentence expansion, sentence combining, and sentence shuffle -- the teacher works orally with individuals and with the whole class responding.

A. Sentence Expansion: develops fuller, more elaborate constructions; avoid over-expansion.

Given a basic or kernel sentence like "Mother baked," ask students to add something to that idea by answering the following questions: when? where? what? how? and why?

Result: Yesterday, because it was Tommy's birthday, my mother baked a chocolate birthday cake to serve for dessert at dinner.

B. Sentence Combining: Develops more mature and sophisticated manipulation of language.

1. The man fell down. The man was old.
2. The dog jumped. The dog was smart.
3. The people danced. The people sang.
4. He put out the light. He fell asleep.
5. The people ran. The people were standing by the fire.

Combine each of the above group in as many ways as possible.

C. Sentence Shuffle: option in sentence making; student becomes a "chooser" in shaping language; the first is not the last or the best.

Words can be written on board or cards. Students make up sentences from these words. A student secretary records variations as students strive for alternative meanings.

How many variations are possible with "Sometimes I eat when I go home?"

A major advantage to the above oral sentence drills is that in almost all cases there are many right answers. Students should not feel that there is only one "right" answer or else the experience becomes limiting and negative.

2. In the middle of the blackboard or transparency, write a simple sentence: "Herman plays ball." Students add words and phrases to that basic statement.

3. Write such words as "when," "after," "until," "if," "because," and "since" on the board or transparency. Then write pairs of sentences or a variety of random sentences that students can combine with the above words.

4. Use the filmstrip Write In Order (Guidance Associates). Refer to "Teacher's Manual" enclosed in the box.

VOCABULARY DEVELOPMENT

A rich vocabulary comes basically from experiences. Those experiences can be real or vicarious. It is not chiefly a matter of looking up words in a dictionary, or using a workbook, or writing words in sentences.

Effective vocabulary study must proceed from known to unknown words, must encourage students to see relationships and make associations, and to see likenesses and differences that they never saw before.

We learn words through spoken and written contexts. Therefore, the analysis and synthesis of words is incremental; it is going on all the time. The teacher must be alert to word usage and help develop the habit of observation of words in context.

Each teacher is required to maintain instruction in vocabulary development. The following should be utilized: analyzing prefixes, roots, and suffixes; studying denotation, connotation, figurative language, synonyms, antonyms, analogies, and contextual clues; and devising projects as aids to memory.

Objectives:

1. to distinguish between connotation and denotation.
2. to distinguish between literal and figurative language:

    - metaphor
    - simile
    - personification
    - hyperbole

3. to understand and utilize synonyms, antonyms, and analogies.
4. to use contextual clues when appropriate.
5. to utilize the dictionary and thesaurus in understanding word meanings and increasing vocabulary.
6. to understand and employ the acceptable usage of the following words:

    - affect/effect
    - all ready/already
    - all together/altogether
    - among/between
    - don't/doesn't
    - fewer/less
    - lead/led
    - learn/teach
    - principle/principal
    - there/their/they're
    - to/too/two
    - who's/whose
    - your/you're
    - it/its/it's/itself

ACTIVITIES

1. The student selects a picture and places it in the center of a large sheet of paper. Then he lists or records all of the words associated with that picture. These collages are then displayed.

2. Language Jokes for the Bulletin Board: Begin with some "Tom Swifties." Put a few examples on the bulletin board. ("I wasn't there," she said absently. "My pencil is dull," she remarked pointlessly.) Then show the students some "Who said it jokes." These depend on occupations for their humor. ("Get to the heart of the matter," said the surgeon. "I lost my head," said the cabbage vendor. "What a break," said the glassblower.") Don't spend too much time in class attempting to write these on the spot. They usually come in a flash of inspiration during the next few days. Encourage students to add their own creations to the bulletin board.

3. Choose a word from the list below. Make a collage. Use pictures from magazines and newspapers. Add your own small drawings. Move all the bits and pieces around on your paper before you paste them down so that you get just the collage you want. Add some new words to the list as you think of them.

   Spring
   Music
   Sports
   Science
   Dogs
   Spain
   Space
   Children
   Fairy Tales
   Cars
   Advertising
   Work
   Growing
   Water
   Love

4. Search advertisements to find dressed-up words used to tease buyers.

   BUY NOW!

   You'll like these winter
   coats with
   wide belts.

   BUY NOW!

   Hug yourself in these winter
   coverings. Wide waist-wraps
   lock the warmth in.

   In the pair of advertisements above, the same product is told about. In the ad at the left, the writer says something in a simple way. He uses common words. In the right-hand and, the writer calls some of the same things by fancier, or more dressed-up words. These words try to make the reader want to buy the product. Which ad do you like better? Why?

   Search through ads. Look for words that are high-sounding words for things you know as something else. Footwear, for example, might be the high-sounding word for boots. Seasoner vessels are what you may call salt and pepper shakers.

Go through advertisements. Find where dressed-up words are used in place of more common words. Cross out the fancy words. Put in the more common words. Then compare the advertisement with your changed one. Which do you like better? Why? Post the ad on the bulletin board. Tell your classmates about what you did. Tell what you think you discovered. See if they agree with your findings.

5. Discover Many Different Storehouses of Words: All of us use many of the same words when we talk with one another. But in their work or hobbies some people use special words. Snowmobilers lunch the engine, cant, hang it out, and pass turtles. A parachute jumper might talk about keepers, saddle, lift web, free fall, and an anchor - line cable.

A copper miner might use words such as jaw crusher, benches, and roasting. A hockey player might tell you about a face-off, bodycheck, deke, or telegraphing.

An actress might speak about drops, wings, floods, and paper the house. And a rock music star's chatter could be made up of words such as Motown, dub, Moog, soul, fender bass, fuzz tone, Nashville, r&b, riff, and shlock rock. What do all the underlined words above mean? See if you can find out. Who will be the first in your class to learn the special meaning of each?

Your mother, father, or other members of your family use special words when they talk about the jobs they do. What are some of these words? What do they mean? Ask your family. Share their special job language with your classmates.

What special words do you use to talk about surfing, football, knitting, camping, karate, haying, ballet, skiing, or some other thing you do? Make a list of the special words you use when you talk about it. With a group of classmates you might make a bulletin board of your lists. Or let others peek into your special storehouse of words in a different way. What way will you use?

6. Study Word Histories: See if you'd like to become an etymologist. That is a person who studies words and their histories.

Find a dictionary that gives an etymology for nearly each word. The etymology may be shown this way:

ME musik, fr L mūsica, fr. Gk mousikē (art presided over by one of the Muses).

According to this etymology, the word music came from the Greek language, through Latin, into Middle English (an earlier version of English), and then into modern English.

7. Choose one of the powerful words below. Make a collage poster to go with that word. Put the word on the back of the poster. See if others can guess what your word was. Add another "powerful" word to the list. Make the collage from magazine pictures, your own small pictures, words cut out from newspapers or magazines, or fabrics.

   Friendship
   Beauty
   Excitement
   Peace
   Space
   Children
   Loneliness

8. A cliché is a phrase that has been used so often that people don't realize what it really says!

   Choose a sentence below. Draw a cartoon showing *exactly* what the sentence says. Write the cliché you chose on the back of the cartoon. See if your partner or the other team can decide which cliché you chose.

   a. She spilled the beans.
   b. His eyes lit up when he saw the new bike.
   c. She worked like a beaver to clean up the room.
   d. Keep your eye on the clock.
   e. He's such a crab!
   f. When it came time to speak I got cold feet.
   g. I can read her like a book.
   h. She was the apple of his eye.
   i. He broke his word.
   j. She tripped over her tongue.
   k. Please button your lip!

9. Choose one of the starters and finish the sentence in your own words. You can do so with a partner or a group. After you have decided on the sentences, make a picture showing the items you have selected. You might want to make a picture showing the opposite of what you selected and ask your partner to guess what word you chose. Add a starter to the list below:

   Starters: Unhappiness is ...
   Happiness is ...
   A friend is ...
   Fear is ...
   Humor is ...

10. Take the class on a short field trip. Have the children bring back a nature sample such as a blade of grass, a rock, a branch, dirt, a flower, or a leaf. Allow students time in which to examine their items and then to create their own personifications. This activity can also use items from the classroom or items that children bring from home.

11. Have students play a form of charades. Establish two teams, then have students choose cards on which are written beginning clauses of sentences that might end with exaggerations. Place the completion of each sentence, the exaggerated clause or phrase, on the back of each card. Have each student read the open-ended sentence to his team. Then, have the student act out for his team the exaggerated ending, or hyperbole. The team must guess the hyperbole within a set time limit (about two minutes). An example might be: I'm so tired I could sleep on a bed of nails. Students should soon be able to create hyperboles for their teams.

12. Choose and carry out one or more activities in word play and imaginative thinking.

Make up jingo lingos, such as:

Lawn Fawn - statue of a baby deer
Cactus Practice - not drinking water for a day

Make up a poster or a game dealing with acronyms, words made from the edges of other words:

Radar - Radio Detecting and Ranging

Find out from which languages we borrowed the following words: slogan, canoe, galore, delicatessen, motto, umbrella, coleslaw, tornado, waffle, taffeta, vanilla, polka, kimono, raccoon, tea, cinnamon, camel, barbecue, toboggan, shampoo, canyon, checkers, molasses, vampire, bedlam, magic. Use your dictionary or one grown-ups use.

Bring to school a large packing box. Turn it into the most unusual thing you can think of.

Use your dictionary to make up a class quiz.

Which would you rather be - a mason or a mahatma? Why?

Ask classmates to write "absurds," lines of words that tell about things that seem silly or impossible!

> People flying without machines.
> Ducks that speak Franch.

Judge the best "absurds" and put them into a column in your school newspaper or magazine. Later, see if any classmate can use an "absurd" for a story he fills with so many good specifics he makes his readers believe.

PUNCTUATION AND CAPITALIZATION

GRADES 4-6

PUNCTUATION:

Punctuation is used to help translate speech into print. It is a method for showing, through the use of agreed-upon marks, meaning that cannot be shown by words and the arrangement of words. Punctuation is a set of symbols which shows areader how to read the words as a speaker would say them. Punctuation should, therefore, be presented in terms of its function rather than as a set of rules.

In any form of writing, the content of the writing is the most important element. Stress should be placed upon the ideas expressed and not upon the mechanical elements.

The attention given to punctuation should be when it is needed by the children in their writing, with the emphasis on the items important to that writing. Teachers should look for evidence of specific needs in the area of punctuation and plan lessons which could highlight these problems and provide practice for the children who need it.

A chief hurdle to punctuating well is becoming aware of what one hears. Children can hear and produce intonation easily, but must become aware of this ability so that they can punctuate with periods and commas as well as they punctuate orally. The teacher can help the child build an awareness of this ability:

1. She can explain that when one talks, his voice rises and falls, pauses and goes on, and leans hard on some words and lightly on others. Through comparisons of different sentences, attention is focused on the vocal distinctions one makes as he listens and speaks.

2. Oral speech can be related to print by asking the children how they are going to know how to read words in a book the way a person would say them and when they write, how they are going to let the reader know when the sentences begin and end.

3. When the teacher reads aloud, she can have the children notice how her voice follows the punctuation by emphasizing pauses and intonation. She can help the children recreate the silent voice behind the words.

4. When the children are writing in groups, scribes in the groups can read aloud to members and let them put in the punctuation. This is how they "test" sentences.

5. Children can work in pairs and read papers to each other.

6. Passages from books or pupil writings can be projected without punctuation, read aloud, and punctuated by the class as a group, or on dittos. Ambiguous strings of words, which will inevitably be misread, may be projected for humor.

Teaching punctuation can begin through sentences put on the board, written on a chart, or met through reading. This teaching should be informal and secondary to that of developing fluency of expression. It is important not to inhibit the child's desire to communicate by overemphasizing the conventions. The teacher must set a good example and work with the children as they write.

WHY BOTHER WITH PUNCTUATION?

1. A. Thirteen girls knew the secret, all told.
   B. Thirteen girls knew the secret; all told.
   Which is an offensive on the fair sex?

2. A. I left him convinced he was a fool.
   B. I left him, convinced he was a fool.
   Which sentence shows extraordinary powers of persuasion?

3. A. What's the latest, dope?
   B. What's the latest dope?
   Both are slang greetings, but which is insulting?

4. A. The butler was asked to stand by the door and call the guests names as they arrived.
   B. The butler was asked to stand by the door and call the guests' names as they arrived.
   Which may result in an embarrassing situation?

5. A. The Democrats, say the Republicans, are sure to win the election.
   B. The Democrats say the Republicans are sure to win the election.
   Both statements are in the realm of fantasy, but which prediction means a change in administration?

6. A. Senate group eats chicken, House members, sweetbreads.
   B. Senate group eats chicken; House members, sweetbreads.
   Which headline seems cannibalistic?

7. A. The president urged the voters to elect Democratic senators and congressmen, who would be sure to support his program to the hilt.
   B. The President urged voters to elect Democratic senators and congressmen who would be sure to support his program to the hilt.
   Which is a blanket endorsement of all Democratic candidates?

8. A. In the parade will be several hundred children, carrying flags, and many important officials.
   B. In the parade will be several hundred children, carrying flags and many important officials.
   Which is easier for the children?

9. A. A clever dog knows it's master.
   B. A clever dog knows its master.
   In which case does the dog have the upper paw?

10. A. The play ended, happily.
    B. The play ended happily.
    Which is unflattering to the play?

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PUNCTUATION CHART

ITEM AND USE	GRADE 4	5	6
PERIOD:			
At end of a statement	M	M	M
After initials	M	M	M
After abbreviations	M	M	M
After numerals in a list	M	M	M
After letters or numberals in an outline	I	T	M
QUESTION MARK:			
After interrogative sentence	M	M	M
After a question within a larger sentence	M	M	M
COMMA:			
Between day or month and year	M	M	M
Between city and state	M	M	M
After salutation in a friendly letter	M	M	M
After complimentary close	M	M	M
To separate parts of a series	M	M	M
To set off words of direct address	I	T	M
To separate a direct quotation	I	T	M
After introductory words: yes, no; interjections	I	T	M
Before the conjunction in a compound sentence		I	T
APOSTROPHE:			
In contractions	M	M	M
To show possession	I	T	M
To show plurals of figures and letters	I	I	T
QUOTATION MARK:			
Before and after a direct quote	M	M	M
Before and after titles (other than of books)	I	T	M
EXCLAMATION MARK:			
At the end of an exclamatory word or sentence	T	M	M

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PUNCTUATION CHART

ITEM AND USE	GRADE 4	GRADE 5	GRADE 6
COLON:			
After the salutation of a business letter	I	T	M
To separate the hour from minutes	I	T	M
Before a long series or list	I	I	I
To denote examples		I	I
HYPHEN:			
At end of line to show divided word	T	M	M
UNDERLINING:			
Titles of books, films, and television shows	I	T	T

I = INTRODUCTION T = TEACHING M = MAINTENANCE

CAPITALIZATION:

The best guide to determining the capitalization needs of the children is through their actual writing, both spontaneous and assigned. Textbooks and course guides list capitalization uses (by grade level of introduction and teaching), but these listings are guides, not firm requirements.

They encounter capitalized words as they see words and sentences written on charts, on the board, or in their books.

Group correction of papers on an overhead projector can be used to teach capitalization. Good habits formed at the beginning stages are important.

Students should be taught to proofread their writing; much can be accomplished through this method.

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CAPITALIZATION CHART

WORDS TO CAPITALIZE	GRADE		
	4	5	6
First word of a sentence	M	M	M
First and last names of a person	M	M	M
Name of street or road	M	M	M
The word I	M	M	M
Name of city or town	M	M	M
Name of a school or special place	M	M	M
Names of months and days	M	M	M
First and important words in titles	M	M	M
Abbreviations: Mr., Mrs., St., Ave.	M	M	M
First word of salutation of a letter	M	M	M
First word of complimentary close	M	M	M
Initials	M	M	M
Titles used with names of persons	T	M	M
First word in an outline topic	I	T	M
First word of a quoted sentence	M	M	M
Names of organizations	T	M	M
Sacred names	I	T	M
Proper names generally: countries, oceans	I	T	M
Titles of respect and rank and their abbreviations	T	M	M

I = Introduction T = Suggested Teaching M = Maintenance

NOTE: Review K-3 capitalization as needed.

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GRAMMAR

Grades 4-6

Traditionally, the term "grammar" has been used to refer to all aspects of language instruction, including speaking and writing skills. In addition, the specific elements of parts of speech and "correctness" in language usage dominated instructional time.

In the context of contemporary Language Arts instruction and this curriculum, "grammar" refers specifically to the study of the structural components of our language, that is, the form and function of the "parts of speech." As such, the study of "grammar" involves a relatively limited portion of the curriculum, approximately 5-10% of the total time.

Grammar study is not concerned with "correctness." "Correctness" is a matter of usage and writing conventions which are a part of the "Written Communication" and "Writing Elements" sections. The purpose of Grammar is to help students to discover and understand the nature of recurrent patterns in English. In other words, students need to analyze and describe the language that they already know and use. Given a generally normal oral development, a child, by the age of six, has already acquired all the basic grammatical structures of our language.

The most effective process is to structure lessons which lead to the conscious discovery of concepts. Rules and definitions should be the final elements in instruction rather than the initial steps. For example, students should look at lists of words and categorize them by their structural features. The list could vary in complexity depending on the ability of the students. They will probably note that some words end in -tion, or -ly, or -ment. Similar kinds of words could then be perceived in sentences and students could discuss the function -- what the words do -- in various contexts. (It is essential to remember that a word can change its "part of speech" when it changes its context.)

The preceding inductive approach that leads to students making their own generalizations may be more time consuming, but in the long run is educationally more profitable. In addition, oral practice and brief, varied drills spread throughout the year will result in greater achievement.

Elementary students have particular difficulty with abstractions and terminology that aren't a common part of their usage. Therefore, many students will be able to understand a concept if concrete experiences are provided and if specific terms are not overemphasized.

The use of terminology can frequently be a stumbling block to a student's use and understanding of his language. If a student has a problem in understanding the terminology, utilize a semantic approach. That is, instead of "verb," use "action word"; instead of "noun," use "actor" or "naming word." Such descriptive phrases are not without their own set of problems, but their meaning is usually more immediately understood by a majority of students.

The major reasons for terminology are (1) that it provides a common jargon between student and teacher, and (2) that the student will confront grammatical terms on standardized tests. (However, neither reason is related to the fundamental language goal of making a student a better user of his language.) Frequent but judicious use of terminology will gradually make grammatical labels an inherent part of a student's vocabulary.

The text Our Language Today (American Book Co.) devotes a large amount of space to the parts of speech. Although each student is provided a copy of this text, a teacher is not required to use the text. The teacher is required to teach material relevant to the stated objectives. The teacher should feel free to devise her/his own material and activities. The text can best be used for reenforcement or additional help to students who need extra work in a particular area.

NOTE: Refer to article "Grammar in the Schools" by Postman and Weingartner.

GRAMMAR OBJECTIVES

The objectives are deliberately general so that a teacher can pursue the subject with as much depth as his students are capable of and within the limited time available. The text Our Language Today provides a teacher with all of the specifics that can be taught in terms of grammar study, but we repeat, a teacher is not required to use the book.

1. Each student in grades 4 to 6 will acquire an understanding of the following grammatical components:

NOUN*
VERB*
ADJECTIVE*
ADVERB
PREPOSITION

* also taught in grades 2-3.

2. Students should be able to identify, define, and explain their function in a variety of contexts.

A Suggestion:

Use "test frames" so that students can check various parts of speech. If a word makes sense in one of the following sentence groups, it is a noun or a verb. These test frames can be displayed so that students can continuously refer to them.

Verb:

They _________ if they can.
Please ___________.
Please _____________ it.
They ______.
They will _________ next week.
She ________ occasionally.

Noun:

The _____ was interesting.
I saw the _______.
He has no _______.
Was he happy with the _________?
___________s are scarce.

Similar patterns may be introduced as other elements are taught.

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS
Page 108-110.
"Grammar in the Schools" from Linguistics a Revolution in Teaching by Neil Postman and Charles Weingartner, pp. 63-66

GRAMMAR ACTIVITIES

1. A game called Silly Syntax (Houghton-Mifflin's Interaction) is available in all of the schools. The format of the game is simple and easy to follow. The students use various cards on which are printed nouns, verbs, adjectives, etc. Two of the basic goals of this game are

   a. to use combinations of three or four cards to make sentences, or

   b. to improve a child's ability to use nouns, verbs, adjectives, adverbs, auxiliary verbs, and clauses.

2. Sleek, slick, silky, tickly, rough, scratchy, sharp (ouch!). Adjectives make more sense to youngsters when the "touch and tell" approach is used. Paste various small objects - match sticks, bits of sandpaper, velvety cloth and other items of varied texture and appearance - on pieces of tagboard big enough to leave space to write on later. These go up on the bulletin board without comment. For a few days the youngsters wander by, touching and exploring.

   On the day of the actual lesson each child goes up to the bulletin board and writes a word describing each object on its piece of tagboard. Since the youngsters have had a chance to touch the objects we get words describing texture an well as appearance. Only then go into the fact that these describing words are called "adjectives" and that they answer questions like "What kind?" and "How many?" Discuss just which question each adjective answers. This activity gives the children a much clearer idea of what an adjective is and how it works.

3. Playing this game will develop verbal facility, alertness, and an appreciation of the way the parts of speech are used in sentences.

   First, a questioner is chosen. Then, it is agreed that a particular part of speech - say, the noun - is to be taboo for everyone but him. He may use as many nouns as he likes in asking questions of each of the players in turn, but they must avoid nouns in their answers. He is free to ask any questions he wants in an effort to trap a player into using the forbidden part of speech. Anyone who does so is "out."

   Here is how the questioning might begin:

   Q. How do you like this game?
   A. I think it's a good game.

Q. You're out! You used the noun "game"! If you wanted to chop down a tree, what instrument would you use?
A. I'd use whatever I could find that was handy.
Q. What is that you're wearing around your neck?
A. Call it what you may, it's not knotted, but beaded. Haven't I identified it precisely?
Q. I'll ask the questions. Which do you like better, day or night?
A. Neither.

After one time around, a new part of speech may be made taboo: the adjective, the conjunction, the preposition, the pronoun. In each case the problem is different and it takes quite as much proficiency to frame the questions as it does to find an appropriate answer.

4. Have the children bring in black and white pictures of objects from the newspaper. Mount these on oak tag or poster board and name the objects. Then have the children draw another picture of the same object with added color and detail. Add adjectives to describe the new versions of the objects.

5. Have a volunteer come to the front of the room and describe an object in the room without naming it. See how quickly the others can guess what the object is.

6. Organize an outdoor treasure hunt, using clues with many colorful adjectives. Show the children how adjectives help them find the treasure.

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SPELLING

Grades 4-6

Spelling instruction is intended to teach children how to spell the words they use in their writing. As such, spelling needs to be seen as a help to clear communication rather than an end in itself. Concern for spelling should be secondary to developing fluency of expression. When a student is motivated to write well, a base is established for efficient spelling. It also makes sense to a child to learn to spell words that he uses in actual writing situations.

Two important abilities are needed: to recall how words look and to associate letters and patterns of letters with specific sounds. Early instruction in sound-letter correspondence should establish a strong spelling base. Reenforcing attention and memory must continue after the literacy program is over. Extensive reading also is essential to good spelling. Perhaps more than anything else, reading helps to standardize pupil spelling by reenforcing visual memory.

Continuous proofreading and peer editing in writing reenforces spelling correctness in a practical context. Writers are usually more concerned first about getting their thoughts on paper. As a result, many spelling errors may appear on this first or rough draft. A student should not be penalized for this situation, but should be given the opportunity to proofread his paper and make corrections on subsequent drafts or on the original paper. Concern for spelling in writing needs to be consistent for all kinds of writing and for writing done in all content areas.

A good speller must know the letters of the alphabet, how to write lower and upper case forms, alphabetize words, pronounce words clearly and accurately, and to use the dictionary. Using the dictionary can only be helpful when there is abundant original writing in the program.

Good attitudes toward spelling may be encouraged through the teacher's continuous attention to correct spelling in his own writing. The teacher needs to show the children that correct spelling really matters by proofreading his writing and by using the dictionary when necessary.

Teachers should avoid creating problems by predetermining "hard spots" in words. "Writing" words in the air is also of little value. When a child asks how to spell a word, do so on a piece of paper or on the board. This will reenforce the visual impression which cannot be created by telling him the spelling. Finally, writing words so many times, simply copying words, or writing spelling words for punishment must be abandoned like a sinking ship.

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Spelling instruction must be a part of the whole language program — indeed, a part of the whole school day -- rather than an isolated teaching segment. The Spell Correctly texts (Silver-Burdett) should be used as a reference tool and for providing individual assistance. Teachers are no longer required to use that text as an exclusive spelling program.

Should spelling rules be taught? Most generalizations are so complicated that anyone who can remember and apply them would probably have little difficulty with spelling to begin with. This reflects the research that shows a positive correlation between spelling accuracy and high intelligence. Spelling rules should, therefore, be used with discretion both in terms of the ability of the students and in terms of quantity.

If a teacher feels that in a particular situation a spelling rule will be helpful, an inductive approach that gives insight into word structure and phonics should be used. For example, by observing over a period of time how plurals are formed, the student discovers that most words form their plurals by adding "s." He may later discover that words ending with s, z, x, ch, and sh usually form their plurals by adding "es" to the singular. In most situations, this inductive approach is more effective than learning the generalization at the verbal level and then seeking and pointing out its applications.

It is very difficult to learn to spell our language. However, researchers still point to a multiple approach:

1. Teach phonics thoroughly.
2. Teach insight into word structure through generalizations and syllabification.
3. Through pronunciation be sure that pupils perceive each part of a word.
4. Concentrate study upon the words which are used most frequently in writing.
5. Review soon after study, and often.
6. Strengthen interest in the meaning and use of words.

Pupils' Study Procedures:

There is general agreement among spelling authorities that the spelling of a word is learned by a series of steps involving impression and recall. The impression or image steps generally include visual, auditory, and kinesthetic impression. The recall steps usually suggest "seeing" the word in the mind and writing from memory. Children who are very good in spelling often can learn a new word after seeing it only once, hence the other steps may not be needed. The poorer spellers need help and encouragement in learning the steps and putting them into practice. They may also need to have the steps individualized by the addition of extra ones to help them say the words properly or to gain better visual, auditory, or kinesthetic impressions.

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The following method of studying is suggested as suitable for most children. You may wish to modify it in some manner for your class but keep in mind that alternating impression and recall procedures are needed.

1. Look at the word carefully and pronounce it correctly. Say it slowly, naturally, and clearly, looking at it as you say it.
2. Cover the word with your hand or close your eyes. Say the word and think how it looks. Try to visualize exactly the way the word is written as you say each letter in sequence to yourself.
3. Look at the word again to be sure that you said it and spelled it correctly. If you did not, start again at 1.
4. Cover the word and then write it, thinking carefully how it looks.
5. Check your spelling. If you misspelled the word, begin again at 1. If you spelled the word correctly, go on to the next word.

Individual Spelling Books:

Because the weakness of one child may be the strength of another, an individual approach may be the only reasonable answer to spelling problems.

An individualized speller can be a file box, a loose-leaf notebook, or a blank book. The pages should be divided in alphabetical order for easy reference. In it the student records words which repeatedly give him trouble in his writing or words which he wants to learn how to spell in order to make his writing more efficient and accurate. Occasionally, a teacher will add a word that the child needs to learn how to spell. It may help also to write a sentence with the word in the book so that the wording is given value through meaning and context.

Students cannot be expected to maintain such a book without continuous motivation from the teacher. Spelling partners can be established to quiz each other periodically. The books should also be used as a handy reference for future writing.

GRAB BAG OF INSTRUCTIONAL ACTIVITIES

1. Explore more about the narratives you read. Invite a group of classmates to join you in becoming troubadours, wandering storytellers. Get your teacher's permission to stroll from room to room for an hour or so, telling or singing old ballads, tales, and the like. If this is not possible, tape-record old tales for the enjoyment of lower-grade children who are beginning readers.

   Plan, sketch, and build a model stage setting for a favorite folktale, legend, or myth. Use the model as a guide to building an actual setting for acting out the story in your classroom or auditorium.

   In many tales, the same kind of figure appears. It might be the sun, the moon, a wolf, a river, a witch, a princess. Which tales can you find that have some of the same figures in them? How are the figures alike? How are they different? Read selections to your class to prove your findings.

   Each figure may also stand for something other than what it is on the surface. A forest, for example, might stand for "the great unknown." Falling snow might stand for "the coming of death." A fireplace might stand for "the safety and comfort of home." When a figure stands for something else, it is a symbol. What symbols can you find in favorite tales and fables? What do they stand for? Make a chart of the symbols and their meanings, and name the tales they are found in. See if classmates agree with your listing.

   Have a classmate or teacher name a folk hero (or heroine) nearly everyone knows. Act out what the hero would do and say if he were to walk into your town or city. For even greater fun, have a classmate take the role, or part, of another hero - of today or long ago. Then, in your roles, bump into each other in some well-known place and act out the conversation that would follow.

2. From Pictures to Words: Tape a long piece of colored paper (from the large school rolls) to a closet door. At the top tape an interesting magazine picture and next to the picture write a question such as, "What is the girl saying to her friend?" or "What is the dog thinking?" There are Magic Markers handy for the class to write their answers. Not only do they enjoy this, but it also results in some clever, creative thinking and practice in punctuation. When the sheet is filled, read it over. Then a new picture goes up.

3. A formal book report, telling what a book is about or answering a set of questions posed by the teacher, can be boring for the students to write and equally boring for the teacher to read. Furthermore, it is an experience that does not encourage further reading of books.

Here are springboards designed to get book reporting out of the doldrums.

Develop a series of sequential pictures about a book on a roll of paper. A narrator tells about the pictures as they are shown through a cardboard make-believe T.V. set.

Variation: Write a script for the narration.

Make an original book jacket. A decorative cover with a short book review inside will interest others in reading the book.

Make a poster advertising the book with a short catchy caption.

Make a series of illustrations, one per page, about a book. Write in one to three sentences explaining each picture and bind the pages into a booklet.

Publish a room newspaper, magazine, or book supplement. Write reviews, articles, advertisements, cartoons, drawings, and comic strips about books.

Write a monologue portraying a character in a book.

After reading a travel book, develop an illustrated lecture using postcards, photographs, and pictures clipped from magazines and travel folders.

Draw characters and scenery cutouts and give a flannel board review.

Several students who read the same book can write and present a play. They can act out the parts themselves or they can manipulate paper-bag or stick puppets as they say the lines.

Variation: Write and produce a puppet show dramatizing the book.

Display things made or give a demonstration of something learned from a how-to-do-it book.

Make a series of labeled charts to report on a historical book, or make a picture time line.

Construct a diorama based on one scene in the book. Write a short description and attach it to the outside of the diorama.

Sculpture a character figure from a book out of clay, soap, wood, or other modeling material. Write a description to go along with it.

Make a mural of a scene from a book.

Set up a radio broadcasting studio with desk, chair, microphone, and other props. Write and present one to three minute book reviews.

Upper grade students can write picture-book reports -- a series of captioned pictures -- for children in the primary grades.

Make miniature posters advertising books. Hang these on a cord stretched along one side of the room. Hang a sign in the middle announcing it as "A Line of Good Books."

Using the same characters, create a new ending or an additional chapter for a book.

Write funny stories patterned after excerpts from humorous books.

Write and draw a rebus book report.

Hold a Book Fair for parents. Display books, posters, book report projects. Present a program of oral book reports and plays.

Write a script for a pantomime using characters from a book everyone has read. Have parts acted out and let the class guess the identity of the characters.

Pretending to be one of the characters in a book, write a diary based on experiences revealed in the book.

Write conversations you might have with a favorite book character.

Write a letter to the school librarian telling her why she should buy a certain book.

Pretend to be a book salesman. Try to sell a book to the class.

With a specific character in mind, play variations of "What's My Line?" or "I've Got A Secret." Questions are asked and clues given. Class must guess book character's "line," or "secret."

Use a section of the bulletin board as an art gallery for portrait drawings of favorite book characters.

Write a limerick about a character or scene in a book.

Put on a "This Is Your Life" program featuring a book character.

4. Draw or Film an Animated Movie: An animated film makes figures and objects move in a lifelike manner. In an animated film, each image on a frame is slightly different. When the film is run through a projector the action appears smooth and continuous.

To make your own animated film, follow these steps:

1. Round up some 16mm film. Perhaps your school or system-wide media center already has some clear film you can use. If not, ask for some film the center or a nearby TV station plans to throw out. Clear the film by soaking it in bleach, lacquer thinner, or rubber cement thinner.

2. Plan the message you want to deliver.

3. On each frame of th 16mm film, draw with felt-tip pens, acrylic inks, India ink, and the like. Experiment with other tools and materials. But remember that to animate a figure - a dot, a line, a person, an animal - just change the figure slightly from frame to frame.

4. Project your film. (For extra fun sometimes, put the projector at the silent speed setting. Play a recording of quick, bouncy music to go along with your animation. Or before clearing an old film, clear only a certain number of frames and draw on those. But on the uncleared frames, scratch lines, punch holes, tint the images, or do other things.)

You can also photograph an animated film by setting up a fixed movie camera, lighting and shooting (photographing) an object for a certain number of frames, moving the object slightly, shooting it again, moving the object slightly, shooting it again, and so on. In this way you can make a dinosaur glomp through a swamp, a person's lips move, a house swirl in a cyclone, a title write itself, a spaceship crash.

5. Become a Team Researcher and Writer: People who work on newspapers and magazines often form research, or fact-hunting, teams when they have a big story they want to dig into. You can do the same thing.

Get together a team of five or six classmates. As a group, decide on a subject you would like to tackle - how to make the school halls brighter, whaling in early America, the need for more school clubs - anything you and your readers would be interested in.

Choose an editor to give out jobs to the team members. The jobs should fit what the members like and do well. For example, a classmate who enjoys meeting people might interview, or ask questions of, some people who know about your subject. One who likes to work in the library might hunt for facts there. Another might look for or take pictures.

The classmate who writes the story should read the team members' notes. Or he should listen to their reports and make his own notes. Afterwards, he might pass his copy to an editor, who polishes the piece for the class and others to read.'

The team should hold meetings fairly often. And if it seems wise, jobs should be changed so each member can do what he finds he is strongest at. The team might also read and talk about such books as:

> Books, Libraries and You, by Jessie Boyd
> Children's Book on How to Use Books and Libraries, by Carolyn Mott and Leo B. Baisden
> The First Book of Facts and How to Find Them, by David C. Whitney

Working as a research team is as exciting as any team sport. It gives each person a chance to work at what he likes best. And it can wind up in a good story that would have been too big a job for one person.

Team up. Dig in. Gather facts about a subject tugging at you. You'll be surprised and pleased by the results of your team effort.

6. Publish a Class Magazine: Most class newspapers aren't newspapers. Everyone who reads them knows the news before the class papers are published. But a class magazine is different. In a magazine you can have longer articles that dig into a subject few readers know about. There is also room for short stories, poetry, and pictures.

With an interested group of classmates, elect an editorial board that includes:

> An editor to be in charge of the magazine and staff.
>
> A managing editor to take care of the printing of the magazine.
>
> A copy editor to read, edit, and correct the writing for publication.
>
> A staff to produce the copy - the stories, articles, and poems - and sketch the pictures to be included.

There are two main types of magazines you can produce. The first is a special-issue magazine in which all the writing is about one topic such as ecology, new TV stars, ski resorts, soul food, and so on. With this type of magazine, the editorial board invites class members to submit articles for publication. Then the board votes on which pieces to use. With this method, you can ask all writers in your class to share their thoughts and opinions about a specific subject.

The second type of magazine is the most common. Most articles written for it are done on assignment. The editor asks certain staff members to write about specific subjects. Usually, the editor tries to match an assignment with a staff member interested in the subject he will be studying and writing about. The writing in this type of magazine can cover many different topics.

7. Explore the World of Television: Which channel of activity will you and a group of classmates tune in to?

Develop an idea for a TV program a nearby station might like to broadcast as a Saturday morning children's feature.

Clip the TV listings for a week from your newspaper. Or look at the TV Guide. Write the name of each show under the listing that suits it best: comedy, news, western, detective, medical, quiz, public information, cartoon, live children's show, and so on. From your survey do you find the kinds of shows well balanced? Why or why not? If you think the balance could be improved, what would you suggest? Why? Do your classmates agree or disagree with your conclusions?

Hold a TV "talk show" in class. Each "guest star" should take the role of a critic. He should defend his choices for Best and Worst TV shows of the season.

Audio- or video-tape several commercials. Study and then list each according to the chief way in which it tries to sell you a product or a service: Makes You Want to Be One of the Gang, Makes You Think About Something You Hadn't Thought About Before, Has a Catchy Tune That Sticks in Your Head, Invites a Famous Person to Talk to You, and so on. Replay the commercials for the rest of your class, to see if they agree or disagree with your findings.

8. Are you a movie buff? a screen nut? a film fan? If so, you would probably enjoy making some of your own slides. You can use them to tell a favorite story, give a report on a subject that interests you, or help you and your classmates sharpen your eyes. Find what fun it is to project your own thoughts and designs onto the screen. Here's how:

Use shirt board or some other stiff cardboard to make 2" x 2" slide mounts. Cut them to resemble regular slide mounts, or design free forms:

Glue or tape to each mount pieces of materials that will let light flow through. For starters you might try:

clear plastic	cellophane	Saran Wrap
waxed paper	tissue paper	nylon stocking

Then, experiment. Perhaps you could:

> Use a sharp-pointed pen and India ink to print whatever message you wish to project.
>
> Punch out pieces of colored tissue paper and glue them to a clear slide.
>
> Cover the slide material with Elmer's Glue-All and let it dry into cracks. Wipe food coloring over the dried glue.

Try any number of techniques.

Finally, project your slide (or slides). See how well it works for what you may have planned it to do. Or if it's a free form slide, compare its pattern, color, texture, and shape to things it looks like in your world.

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ORAL-AURAL COMMUNICATION OBJECTIVES

Grades K-3

1. To participate in informal conversations with peers and adults. (K-3)*

2. To participate in small group and whole class discussions: (K-3)

    a. respects the opinions and feelings of others (K-3)
    b. develops self-confidence (K-3)
    c. listens to ideas of others and compares experiences (K-1)
    d. develops ability to keep to the topic (K-3)
    e. provides his own explanations, descriptions, and directions (2-3)
    f. formulates questions for further investigation (3)

3. To develop listening skills: (K-3)

    a. listens for different purposes: for pleasure, for information, for directions. (K-3)
    b. to get the main idea (2-3)
    c. to select details (3)
    d. to answer questions (K-3)
    e. to summarize information (3)
    f. to separate fact from opinion (3)
    g. to make inferences and judgments (3)
    h. to determine the speaker's purpose (3)

4. To listen and respond to stories, songs, and poems on a regular and frequent basis. (K-2)

5. To have frequent opportunity to tell original stories and poems. (K-3)

    a. relates events in chronological or logical order (2-3)
    b. summarizes previously read stories (1-2)

6. To develop vocabulary through increased auditory discrimination and definition of sounds. (K-1-2)

7. To experience acceptable usage, enunciation, and pronunciation through the example of adults. (K-3)

8. To participate in the following activities: (K-3)

    a. pantomime (K-1)
    b. role-playing (K-1)
    c. acting-out (K-1)
    d. puppet shows (K-1)
    e. choral reading (2-3)

* NOTE: Numbers in parentheses indicates grade(s) at which the specified objective should receive major emphasis. All objectives have an instructional function K-3, depending on the development of individual students.

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WRITTEN COMMUNICATION

OBJECTIVES: GRADES K-3

		K	1	2	3
1.	Values his own verbal contributions to the class or group.	T	T	T	T
2.	Becomes aware of the value of his experiences from which he draws his language activities.	T	T	T	T
3.	Expands his experiences through exploration, participation, observation, and reading.	T	T	T	T
4.	Distinguishes between fact and fantasy.	I	I	T	T
5.	Organizes and classifies objects and ideas.	I	I	T	T
6.	Distinguishes between fact and opinion.			I	T
7.	Uses and identifies simple sentences.		I	T	T
8.	Recognizes actor (subject) and action (predicate) in sentences.		I	T	T
9.	Builds sentences through modification.			I	T
10.	Uses basic coordination and subordination in sentence structure.				I
11.	Develops awareness of narrative sequence (chronological order).	I	I	T	T
12.	Uses sequence of importance in compositions.			I	T
13.	Recognizes and uses the form of the paragraph.			I	I
14.	Adheres to the principle of unity in paragraph structure.			I	T
15.	Makes simple outlines.			I	T
16.	Follows and gives directions and explanations.	I	I	T	T
17.	Prepares factual reports - oral and written - of his own experiences.			I	T
18.	Uses sources to find answers to his own questions.		I	I	T

I = Introduce

T = Teach

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PUNCTUATION CHART

ITEM AND USE	GRADE K	1	2	3
PERIOD:				
At end of a statement	I	I	T	M
After initials	I	I	T	M
After abbreviations	I	I	I	T
After numerals in a list	I	I	T	M
QUESTION MARK:				
After interrogative sentence		I	T	M
After a question within a larger sentence			I	T
COMMA:				
Between day of month and year	I	I	T	M
Between city and state	I	I	T	M
After salutation in a friendly letter		I	T	M
After complimentary close		I	T	M
To separate parts of a series			I	T
APOSTROPHE:				
In contractions		I	I	T
To show possession		I	I	I
QUOTATION MARK:				
Before and after a direct quote		I	I	T
Before and after titles (other than of books)			I	I
EXCLAMATION MARK:				
At the end of an exclamatory word or sentence			I	I

I = Introduction T = Suggested Teaching M = Maintenance

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CAPITALIZATION CHART

WORDS TO CAPITALIZE	GRADE K	GRADE 1	GRADE 2	GRADE 3
First word of a sentence	I	I	T	M
First and last names of a person	I	T	M	M
Name of street or road	I	I	T	M
Name of city or town		I	T	M
Name of a school or special place	I	I	T	M
Names of months and days	I	I	T	M
First and important words in titles	I	I	I	T
Abbreviations: Mr., Mrs., St., Ave.	I	I	T	M
First word of salutation of a letter		I	T	M
First word of complimentary close		I	T	M
Initials		I	I	T
First word of a quoted sentence			I	T
Proper names generally: countries, oceans			I	I

I = Introduction T = Suggested Teaching M = Maintenance

GRAMMAR OBJECTIVES

1. An understanding of the following grammatical components will be introduced in Grade 2 and developed in Grade 3:

NOUN
VERB
ADJECTIVE

2. Students should be able to identify, define, and explain their function in a variety of contexts.

SPELLING OBJECTIVES

1. The same as in Grades 4-6.